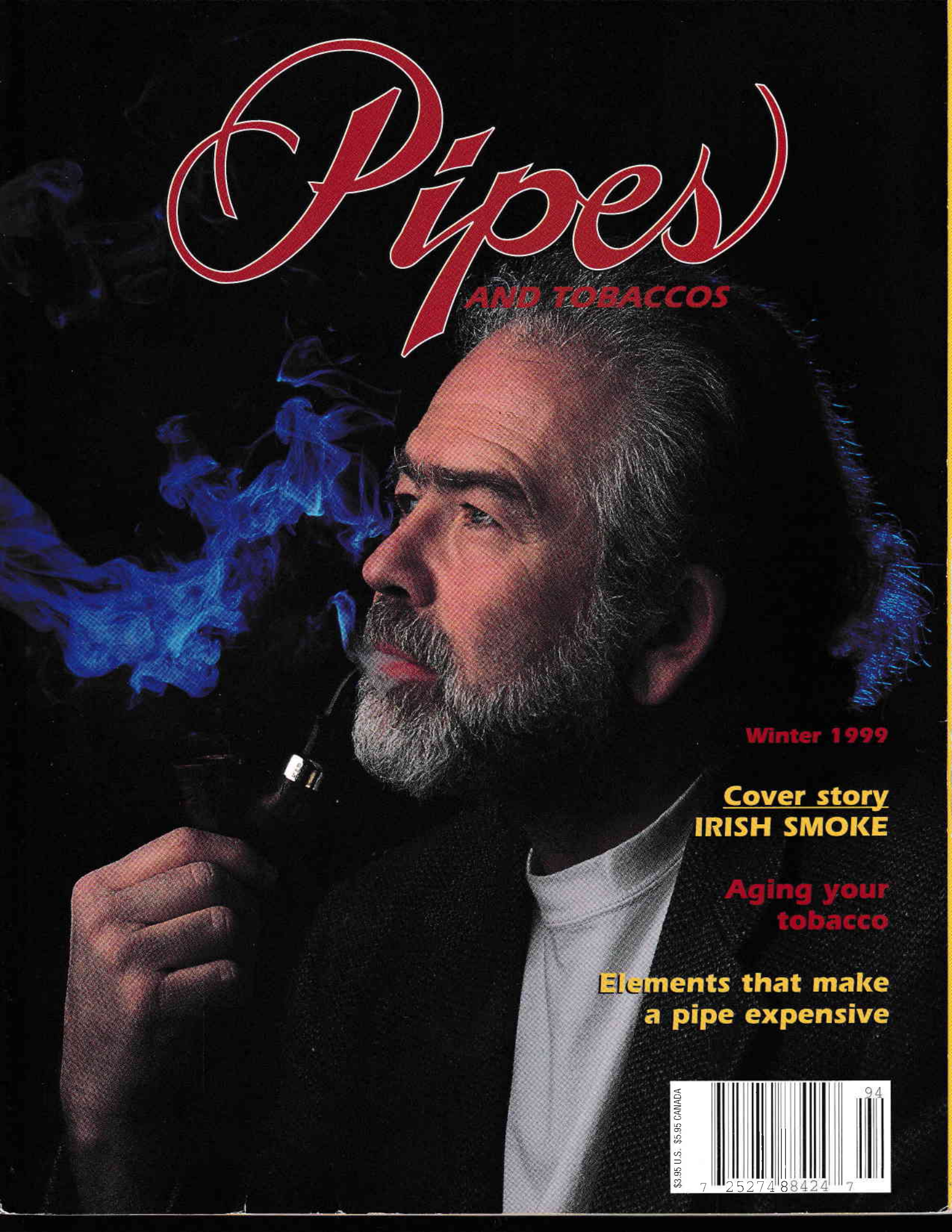
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Winter 1999
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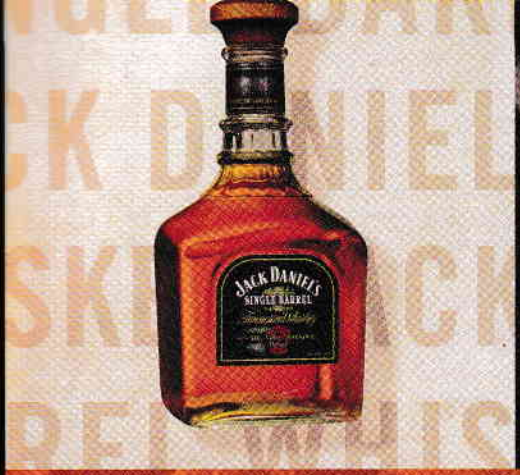

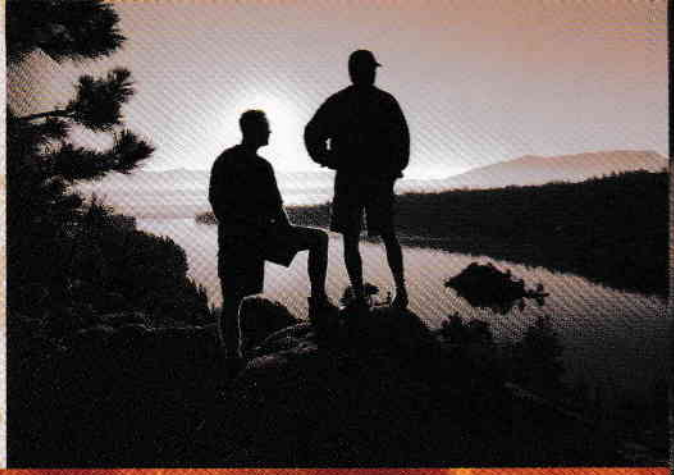

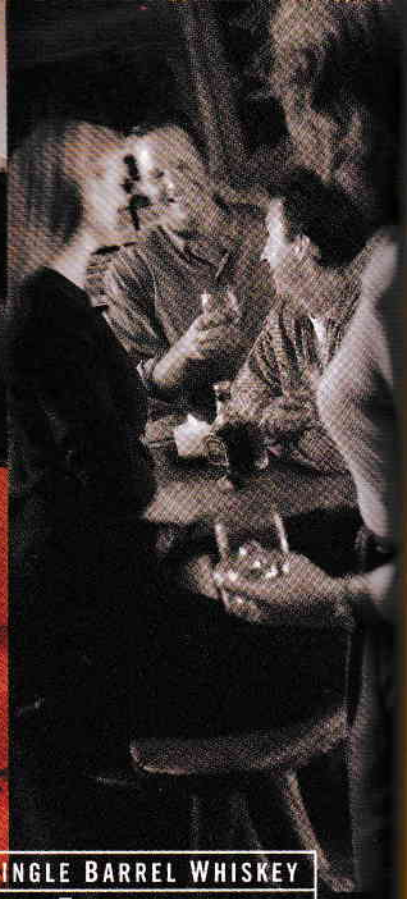

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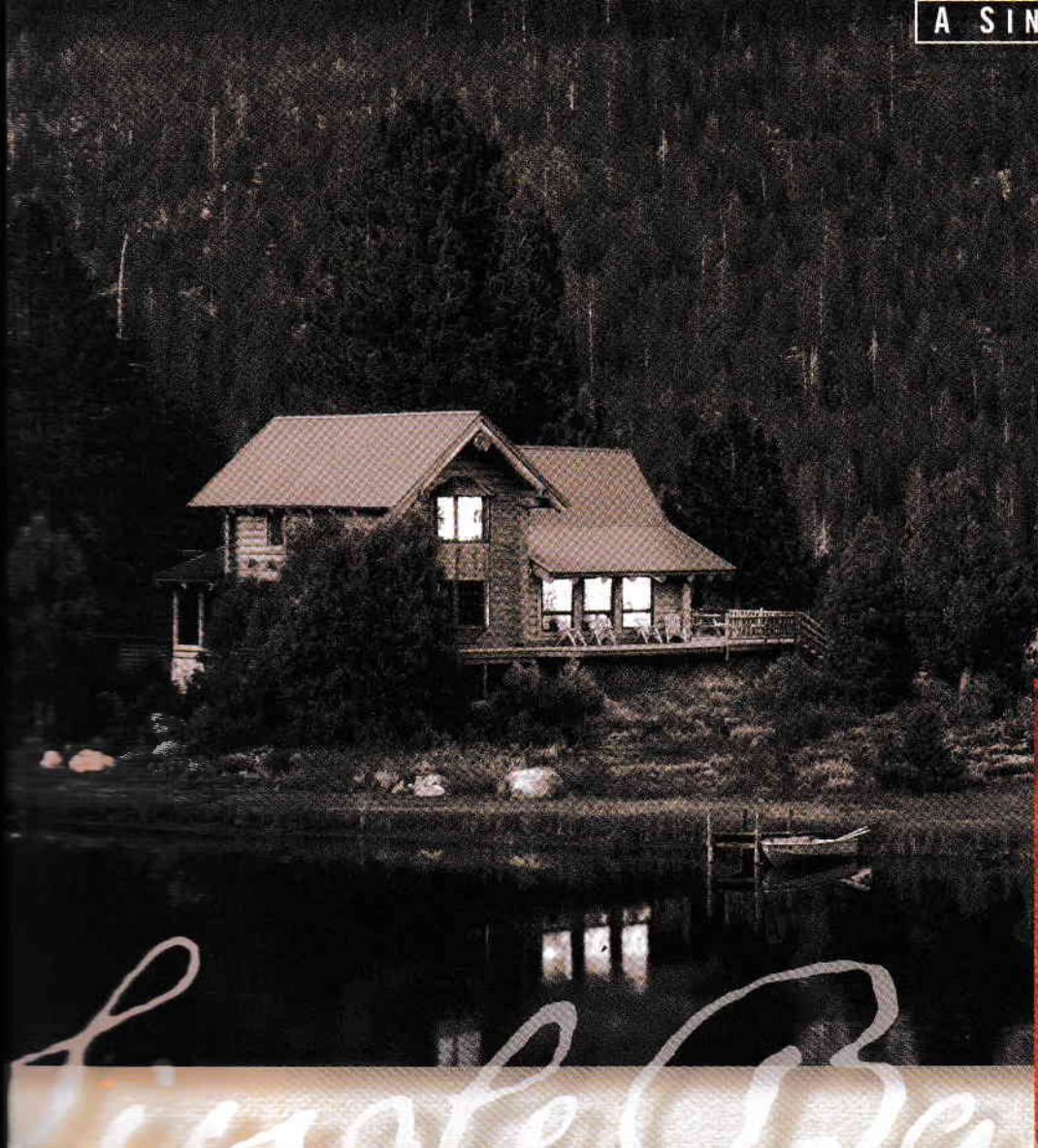

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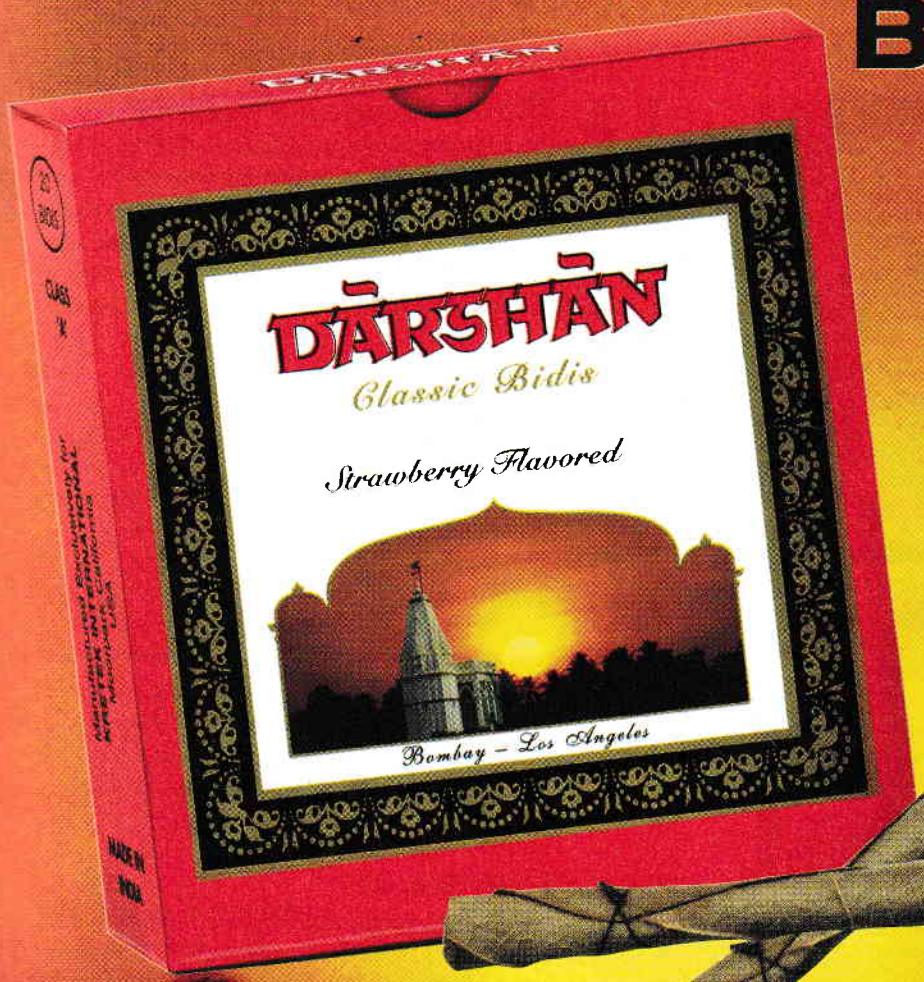

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An image of author/photographer Patrick Crowe is captured by one of his photojournalism students during a portrait session. "When I mentioned to the class," says Crowe, "that I might be sending a submission to *Pipes and tobaccos*, they were interested in trying out their newfound knowledge of lighting on me smoking my Peterson." See Crowe's story beginning on page 26.
Photo by Lairsey Dupont

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Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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The origin of pipe smoking

We've all lost sleep, from time to time, wondering just *how* pipe smoking got started. I mean, it's not too hard to understand how the development of language, laws, family structure and the craving for pizza would arise naturally as mankind evolved through prehistory. But smoking? Putting some shrubbery in your mouth, setting it on fire and sucking in the smoke? What were we thinking?

But last night it all came to me in a dream.

I'm not typically much for dream analysis, you understand. I consider myself lucky if in crowd dreams I actually have on pants. But this dream possessed the clarity of undeniable fact, revealing exactly how pipe smoking came about lo these many millions of years ago. I do not know why I was chosen to receive this vision, nor can I provide proof of its accuracy, but may my mother-in-law be stricken mute if what I am about to divulge is not absolute truth.

Three million, two and a half years ago, there was a cave guy named Hwovarbh who was thinking about how much he hated his job. He was tribal Keeper of the Fire, or, as he was more commonly called, He-With-Obscene-Vocabulary-And-Really-Burnt-Hair. It was his responsibility to keep the community fire lit and transport it when the tribe moved from camp to camp. This was shortly after fire was discovered, before anyone knew how to start a fire except by being struck by lightning. Unfortunately for Hwovarbh, there was no efficient mode of transporting it. And if it went out, he was obliged by tribal law to cover himself with bear grease and sit in a tall tree during lightning storms until he came home on fire.

So this guy was pretty dissatisfied. He couldn't keep branches lit on the trail, since most tribal migrations consisted of running fast while hungry leopards trotted along, waiting for the occasional snack to trip. What Hwovarbh needed was a way to carry embers. He tried a flat rock, but when he ran, the coals blew onto his greasy bearskin leisure suit, which would burst immediately into flames. This he did not like, since the tribe refused to help extinguish him and indeed would throw extra wood and raw picnic mammoth on him rather than lose its only fire.

He tried hollowing out a wooden bowl, but not enough oxygen reached the embers, and he found himself back in the tall tree waiting for more fire.

Finally he discovered that if he cut a small hole in the side of the bowl the embers would stay lit, but they fell out through the hole onto his clothes and again he found himself doing the Profane Howling Fire Dance while his friends threw wood.

So he plugged the hole with a hollow stick, but since that wouldn't let quite enough air into the bowl, he started blowing through the stick at intervals to keep the embers burning. It worked! Sometimes, however, he blew too hard and they erupted onto his wicklike bearskin, and more hot dance steps ensued.

Soon he learned that by *sucking through the hollow stick* he could keep the embers going satisfactorily. This was great. The poison sumac he always burned in his bowl did not provide a smooth and pleasant smoking experience, but it was a terrific improvement overall, and besides, he felt he had been cooked enough.

Hwovarbh eventually passed his skills on to his son, who became known as He-Who-Swears-Incoherently-With-Swollen-Blistered-Tongue. And *he* passed the skill on to *his* descendants, down through many generations, until eventually the Zippo was invented, the traditional poison sumac was replaced by tobacco, and people began enjoying their pipes so much that they forgot why they smoked.

That is the unvarnished historical reality of the invention of the pipe, and I am happy to be able to share it. This knowledge, I trust, will relieve you, too, of the frustrating insomnia the question incites. You'll now be able to sleep restfully. But be careful what you dream.

Chuck

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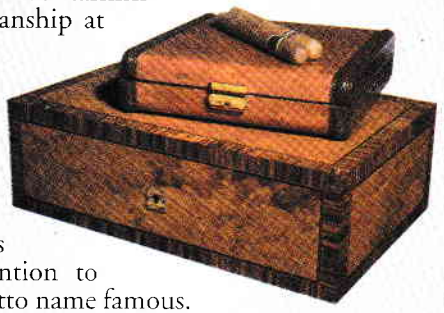

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P&T Readers Respond

Reactions to editorials, pro and con

On your summer editorial—I agree with you 100 percent. Our society has lapsed into an apathy with most people feeling "why complain, no one listens anyway." They don't realize that the voice of the people still carries a lot of weight with the government and it does read the mail that arrives. They may ignore it or not agree with it, but they will read it. So, today when the government does something I don't especially like or agree with, I write my Representatives or Senator and let them know.

Bob Ruggley
Cyberspace

Wedded bliss

I recently took up pipe smoking and have enjoyed your terrific magazine. Thank you for taking the effort to put forth such an elegant publication. Enclosed is a picture taken on my wedding day, June 7, 1998. We thought you might appreciate it

Burnie Thompson
Fullerton, California

Enclosed please find my check for renewal of my subscription. I send it along reluctantly and after much delay, because I am totally turned off by your ongoing diatribes against the so-called "antis." In fact, you may consider me as a fervent "anti," despite the fact that I am a longtime pipe smoker. I smoke my pipe in private, and rarely, if ever, impose my habit on others. My wife and I cannot tolerate cigarette smoke, even outdoors at a distance. We use only nonsmoking areas in restaurants; I am quite capable of waiting until I am in my car or at home to light up. My family and I hold a considerable amount of stock in many companies; we will permit no holdings in tobacco or tobacco-related companies, under any circumstances whatsoever. In fact, we are delighted when such stocks drop in value.

I wish it weren't necessary to legislate people's behavior—but it is. Most folks are totally inconsiderate of others, and, as I once did, think their "rights" take precedence over common courtesy. And my family and I will, regretfully, support whatever legislation is needed to create smoke-free public places.

Diatribes such as Mr. Stanion's ungrammatical screed in the Summer 1998 issue are so inane and biased that they only add to our resolve to continue as "antis." It's a shame, too; Mr. Stanion writes with wit and humor when he isn't on his soapbox. Pity.

I'm puffing on my pipe as I write, enjoying it immensely. And I'm at home, where my smoking won't upset others. Now, if you really don't want an "anti" as a subscriber, feel free to return my check at any time.

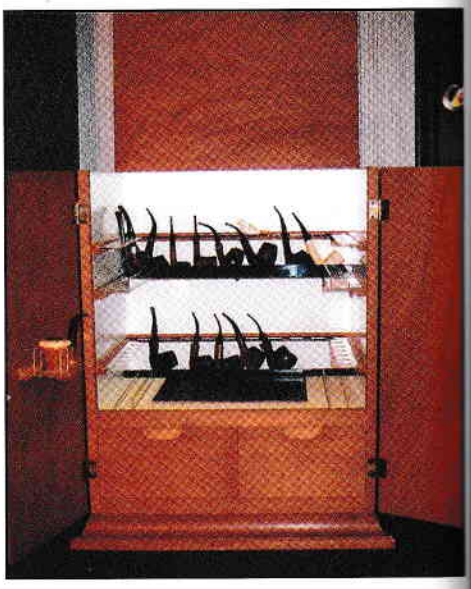
Wm. D. Benswanger
Pittsburgh, Pennsylvania

P&T: We fully agree that courtesy is a key element in the ongoing debate. Imposing on the rights of nonsmokers has never been P&T's *stance. But when our government feels it has the right to legislate our choice to smoke in our own homes, and indeed can end a person's career for smoking at home, as was mentioned in the editorial in question, then it is time for voices to be heard. This isn't just about smoking; it's about the amount of control our government is taking over our personal lives.*

Home-crafted cabinet

According to your Summer 1998 issue you will be doing an article on Kaywoodie pipes. On the back cover of the 1966-67 Kaywoodie catalog, which I still have, there is a picture of a pipe cabinet. When my father saw it, he set to work making one. As you are doing a feature on Kaywoodie, I thought that you would appreciate the enclosed photo. The "Kaywoodie Presentation Collection," as it was called, featured 28 pipes and a "Carved Head Briar, a Calabash and a Meerschaum," for a total of 31 pipes. It cost $3,500. Only 12 were made.

Dominic Marchitto
Listowel, Ontario



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PIPE LINES

Don't defend cigarettes

I have a criticism to make and, because it takes issue with *P&T* policy, I suppose it will not be published. *P&T* is becoming an apologist for the tobacco industry. I am an avid pipe smoker, but I am also capable of objectivity. Everything that goes on in the world of pipes, tobaccos, cigars and cigarettes is not automatically good, and everything that government does in relation to these things is not automatically bad, though I agree that the level of fanaticism is high (Henry Waxman, et al). But let's be clear on this: cigarettes do kill—not everyone, and it depends a lot on circumstances, but they do kill. I believe there's a genetic component. Should the government be interfering with people's desire to smoke cigarettes, or eat too much, or buy too many clothes? No! Should *P&T*, or any other seemingly responsible publication or organization be turning a blind eye to the facts, or even promoting cigarette smoking? No! Are recent draconian laws passed in such places as Los Angeles right? No! Are the increasingly strident cries of, "They're going to take away our pipes and tobacco," rational? No! Licensing automobiles did not lead to confiscation of our cars; licensing handguns will not lead to confiscation of home-protection weapons or hunting rifles; and a sensible attitude toward smoking will not lead to confiscation of our pipes. We need *P&T* to be a voice of reason here, to moderate the extremes. Don't shirk that responsibility; reject the knee-jerk; embrace the careful thought.

Rick Holden
Huntsville, Alabama

P&T: The only time cigarettes have been mentioned is in the recommendation that the phone line set up by cigarette companies be called by our readers. Those who actually called that number found they were provided the names of the representatives in their area to contact for registering complaints against such irrationalities as you list in this letter. However, let us not complacently stand by and think that attacks on the cigarette industry will have no effect on pipes and pipe tobacco. We are a small segment of the tobacco industry, somewhat overlooked at the moment by the anti-smoking population. That is certainly a temporary reprieve.

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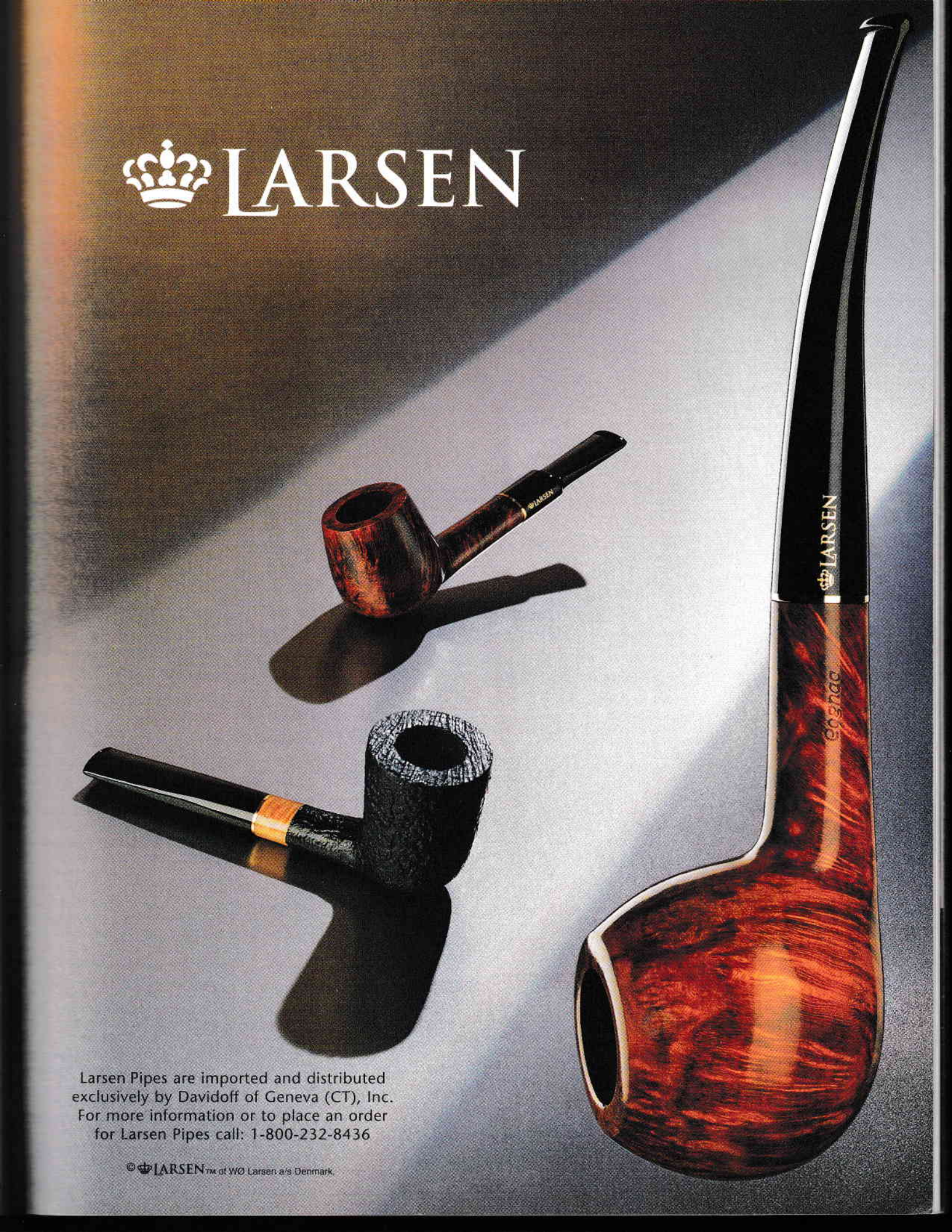

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"...brash, unfeeling and incorrect statements..."

I must heartily take issue with two comments you made in your editorial, "Pipes: Still a Symbol." Indeed, the statements you made about mentally ill people are symbols of how far we in the mental health field must go to wipe out the stigma and the stereotypes that the mentally ill, or, as you called them, "psychotic men," are dangerous.

Your statements were thoughtless and harmful. Your first sentence alluded that if a woman sat next to "psychotic men" that she could be accosted with "some lame sexual innuendo." Your second statement related that even if pipe smoking no longer connotes stability and intelligence as it once did, at least people can assume this pipe smoker is a "probable non-psycho." Then you wrote that this fearful lady would feel safe sitting next to you because you smoke a pipe and therefore you would not make salacious comments to her. That is the most preposterous thing I have ever read!

It is beyond me how anyone can make such brash, unfeeling and incorrect statements, and especially one who holds the tag as having a "high level of stability and intelligence." It is because of folks like you that the endless stereotypes of mentally ill people continues, and the fact they are made a mockery of in the media and television.

I am a psychologist and have dealt with and continue to fight against those who rudely and boorishly continue to ridicule the mentally ill. Unlike you, I feel quite comfortable sitting next to a person with schizophrenia; I would not think he would accost me or my family, nor would I label this person as stupid, as your letter to the editor roundly condemns them.

If you wish, I have many resources which can help enlighten you, and there are many organizations which fight against the negative stereotypes which you are perpetuating.

Joseph B. Gerwood, Ph.D.
Sylvania, Ohio

P&T: This interpretation of our editorial is certainly different from anything we anticipated. It was meant as a simple parable rejoicing in the positive perceptions of the pipe smoker. Its focus was not intended to offend persons challenged with alternate perceptions of reality.

On a more positive note...

Received today *Pipes and tobaccos* Fall 1998—just great. Your editorial was first class. You hit it right on the head, very accurate. President Lincoln's Gettysburg Address (19 November 1863) and General Robert E. Lee's Farewell Address (10 April 1865) were great—but your editorial was better than Lincoln and Lee. Keep up the good work.

Bob Rasmussen
Hauppauge, New York

P&T: Well, these letters represent the extremes, you understand. Most reactions were somewhere in between, as you can probably imagine.

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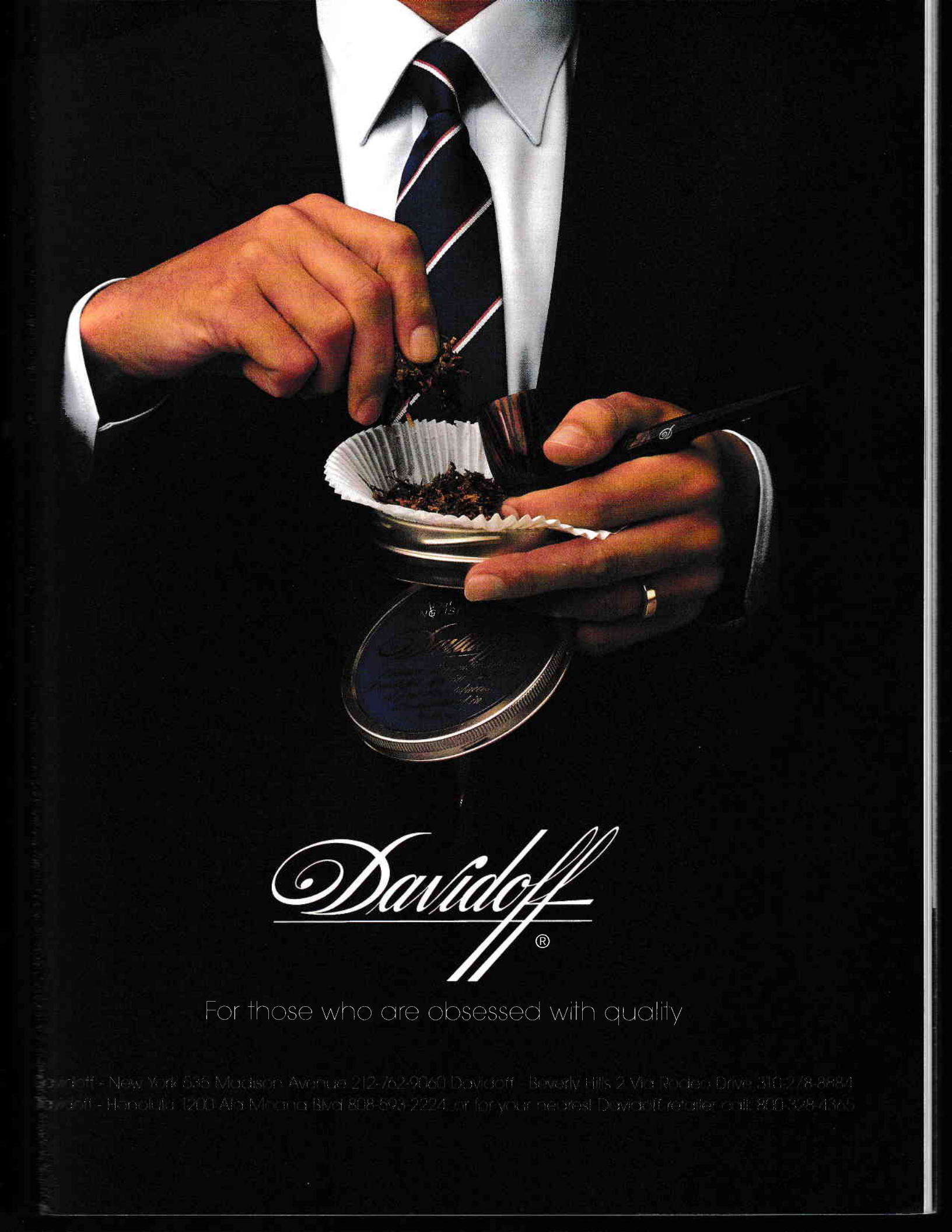
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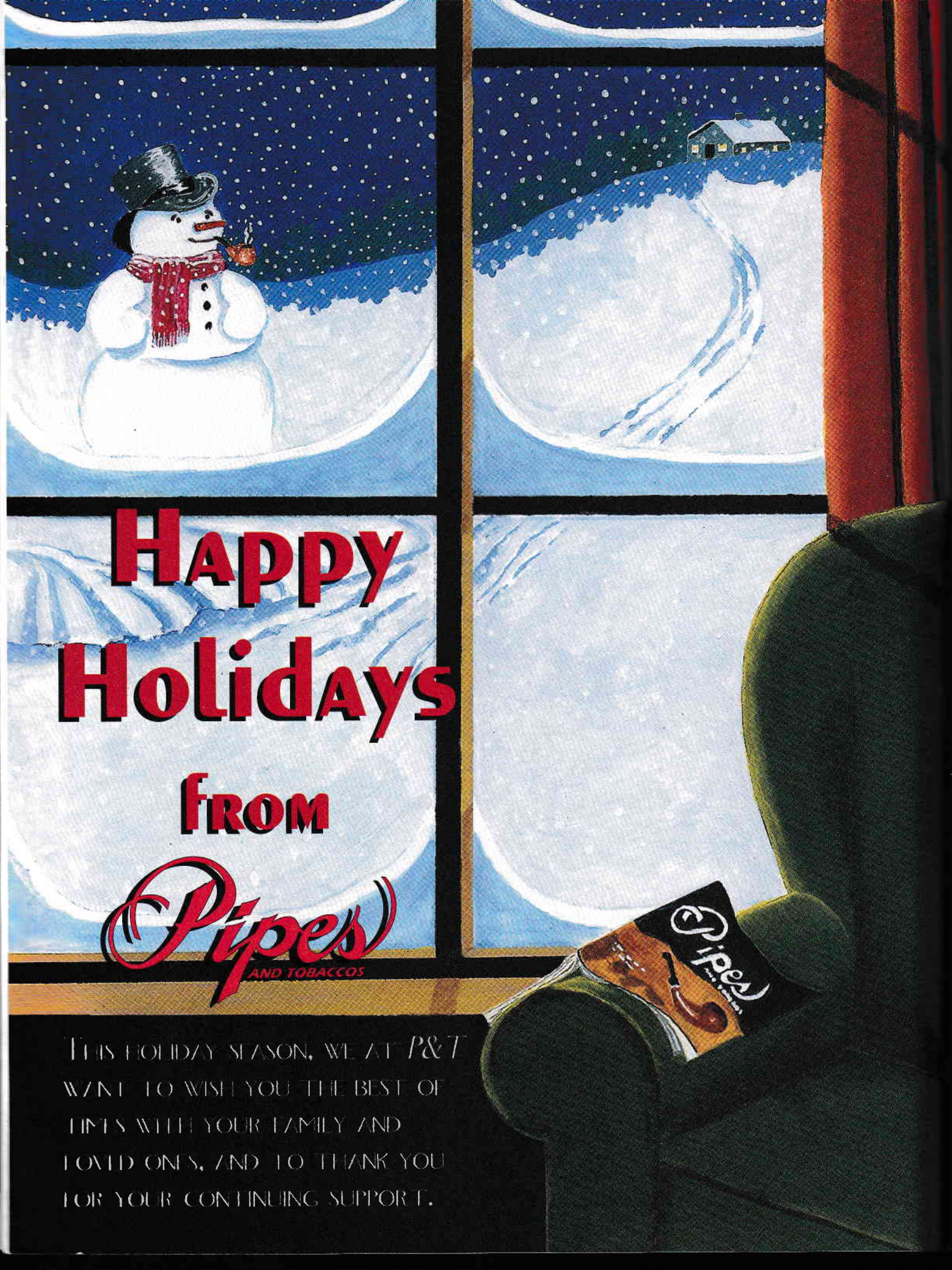
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WANT TO WISH YOU THE BEST OF
TIMES WITH YOUR FAMILY AND
LOVED ONES, AND TO THANK YOU
FOR YOUR CONTINUING SUPPORT.

Pipe Pricing

by Trever Talbert

"Why is this pipe $600 while this one is $25?"

The issue of pipes and their wildly varying prices can be a hot topic resulting in more than a few heated arguments. Unfortunately, what's often missing from these arguments is a serious understanding of the work that goes into pipemaking, and a real knowledge of what separates the high grades from the low. This article will attempt to address this issue. I make no pretensions of being an authority, but as a pipemaker with an experienced eye I can describe my own interpretation of what constitutes "value" in a pipe.

I'd like to stress that I in no way intend to denigrate either end of the spectrum. Individual tastes are different, and this is not an article that will make declarations of worthiness regarding low-, medium- or high-end. What I do want to do is provide the reader with a firm grounding in details and principles, which can be brought to bear on that great little pipe at the local shop. I think everyone has at some point or other paced around looking at a couple of pipes, with perhaps $200 difference between them, and wondered what on earth made one more expensive. We don't want to miss out, but we don't want to feel like a dunce for overpaying either.

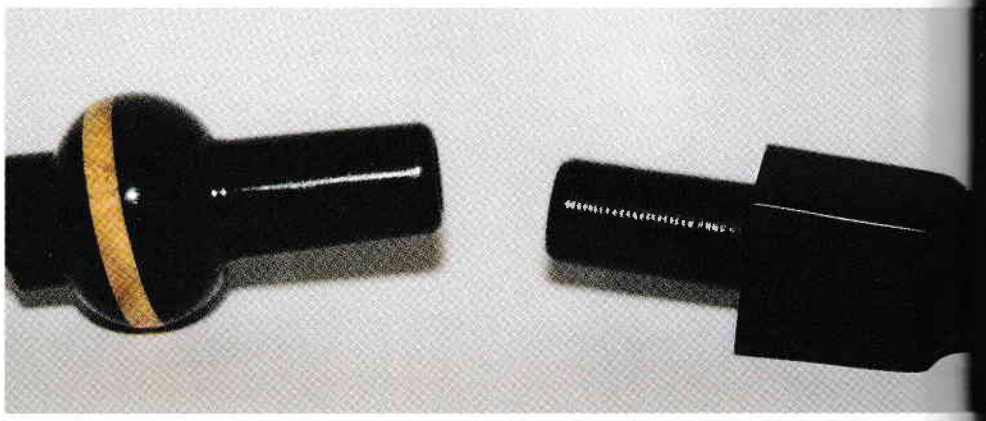
The Basics—Mass Production vs. Handmade

Pipes fall into the general categories of those made in factories on assembly lines and those made by individual artisans. Between these two extremes are a lot of variations. Some one-man shops use sophisticated production equipment, and many major factories employ individual artists to create their high grades. Just because a pipe is from a one-man shop does not mean that it was handmade, and a factory stamp doesn't necessarily mean it popped out of a machine. The approaches can be very different, and this has a huge impact on the final selling price of the pipe.

In a factory, briar blocks are sheared into standardized shapes in mass quantities and sent down the assembly line. Grain varies wildly from block to block, and so some pipe shapes will by chance fit their grain well and others won't. Perfectly good briar may be wasted by this standardization, and pits and flaws are more common, since no one is studying the blocks individually for best drilling shape.

The great advantage, though, is speed. In the time an artisan pipemaker can make a single pipe, a factory might drill, shape and finish a hundred. In this respect, factory-made pipes represent a tremendous value for the money.

Factories can produce perfectly precise work time after time, while handmade pipes sometimes vary greatly, even between pieces of the same shape. The buyer of a handmade pipe should always be aware that a significant portion of his money is going for the time needed by a single craftsman to do the work of a multitude of workers and machines on a larger scale. Not only that,



Smooth, well-engineered tenons and funneled air inlets take extra time and increase the cost of making a pipe.

but mass-produced pipes will be of uniform design and consistently precise shape. For example, stems may be easily traded between different Peterson pipes.

The buyer must decide just how much owning a handmade pipe means to him. For some people, the individuality of handmade objects is worth the price, along with the knowledge of how much individual attention their pipe received during creation. In this day of mass-produced computerized perfection, owning something made by human hands can take on a magic that makes the extra expense worthwhile. Others who are less inclined to care about such things are served much better by mass-produced pipes.

Any discussion of this nature must run into the problem of exactly what constitutes "handmade." Many pipes are said to be handmade, but definitions can vary—from pipes cut and drilled by hand to pipes that are carried by a worker from one machine to the next. By "handmade" I mean pipes that are shaped entirely by hand with carving tools, or turned by hand on a lathe. "Quasi-handmade" pipes are those that are cut to shape on a lathe using pre-defined patterns and then finished by hand. I consider pipes with a higher degree of mechanization than this to be machine-made.

In a factory, the blocks of briar will be cut to square in bulk, drilled and shaped in several standardized processes, which differ from factory to factory. Custom machinery accomplishes tasks such as shank cutting, mortise drilling and bowl shaping. In a very short time, the blocks have become pipes that can then be checked for flaws, graded and finished. By contrast, an individual pipemaker must slowly complete each process separately, shape the pipe himself, constantly check it for flaws along the way, and do his own finishing.

A number of shortcuts can be taken to cut down on the time involved, but in the end no one-man shop can compete with a factory. Also, shortcuts can affect the pipe's finish and final quality. Low- and mid-range freehands should be carefully inspected for obvious deficiencies such as crude bowl cutting, airhole misalignment, and poor sanding and finishing. Middle-range factory pipes can sometimes be a safer bet for the inexperienced buyer, since a consistent quality level is more ensured.

Some parts of a pipe's pricing are inescapable. Good-quality briar can cost $10 and up per block, and most tobacconists double their costs on pipes for retail sales. Therefore, a pipe that runs $80 in the shop was around $40 from the maker, of which roughly $10 was the cost of materials. The pipe has the equivalent of $30 of labor involved. This is a paltry sum by today's standards. Factories can handle this easily, since a pipe can be produced in less than an hour, but individual craftsmen face a nearly insurmountable problem to compete at this level.

All basic features that consume time must be discarded, which is why few handmade pipes below $100 feature flush stems, rings, decorations or standardized shapes such as billiards. Making a billiard by hand can easily take hours, and isn't economically feasible for pipes below the $100 range. In this respect, machine-made pipes from reputable makers such as Savinelli and Sasieni can represent a terrific value for the buyer, since they are done to a good level of craftsmanship for a minimal price.

Buyers of handmade pipes in lower and mid ranges should be prepared to accept traits such as rough bowl interiors, rasp marks, uneven staining, "dunk" staining (wherein the pipe is dipped entirely into a bowl of stain—a fast process that unfortunately leaves the bowl interior and airhole stained also) and other signs of fast work. These features do not represent sloppiness on behalf of the maker, but instead they are the trademarks of a product made to compete in a tight market segment where minutes are dollars lost.

Some people complain when confronted with such lapses in perfection, but the pipemakers should not be blamed for such features, since they are merely trying to economically deliver as good a product as they can for a minimal price. You can't have polished bowl interiors for nothing, so always keep such things in mind when inspecting your next purchase.

Advantages of Handmade Pipes

Having read this far, one might think that factory pipes are unbeatable, but not so. Individual artists have many advantages over the factory system. For instance, they can make the best of every block of briar. Shapes can be changed and restyled on the fly to accommodate the grain of the pipe and any flaws that are exposed during the carving. For this reason individual artisans are able to make better use of a stock of briar than a larger company, since they can get the best from every piece.

Handmade pipes generally show a much lower incidence of putty fills and flaws. Also, individual makers have the ability to tailor their pipes to specific styles of smoking (though this generally isn't seen until one gets into the higher grades).

Mass-produced pipes must be as general as possible to satisfy a wide audience, but a single maker can aim his pipe precisely for someone who wants, for example, a late evening reading pipe.

Styling is another great advantage. Factory pipes, with a few exceptions such as Stanwell, usually shape their pipes for as broad an acceptance as possible, and the shapes must be easy to manufacture. This

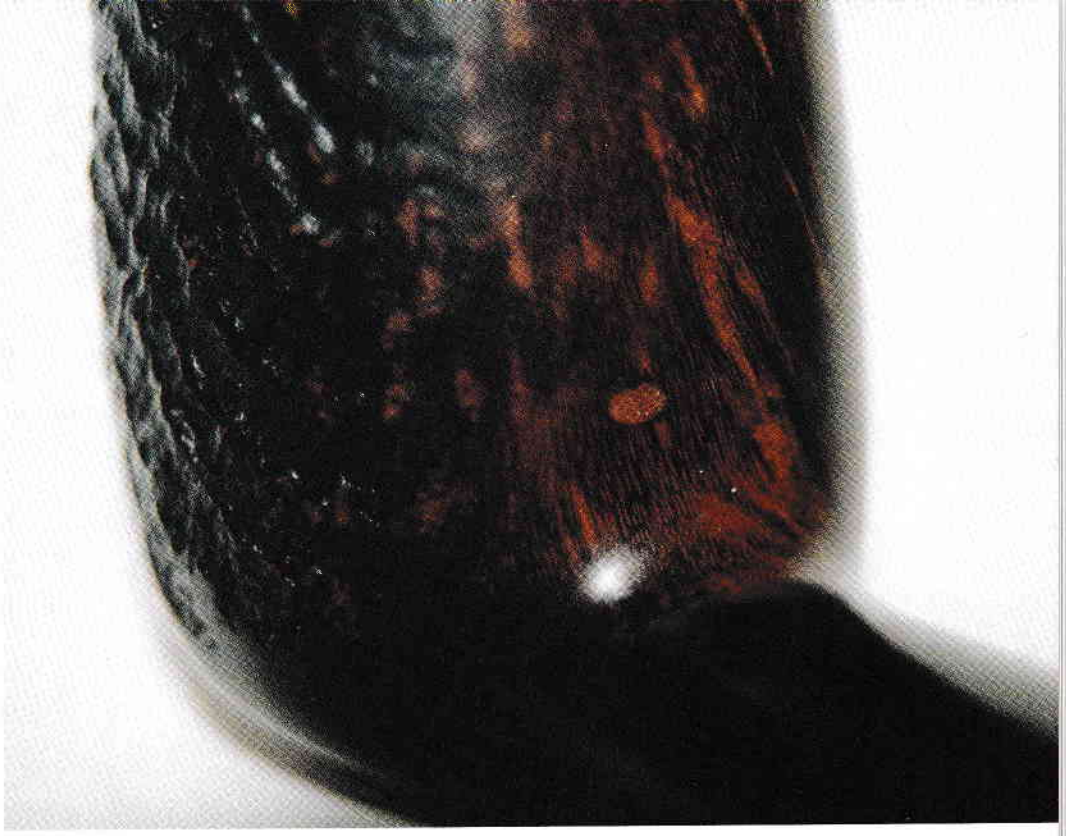
precludes complex freehands and unusual styles, which the individual artisan can excel at.

As prices rise, the individual makers can put more work into a pipe and higher-grade handmade pipes can be taken to an extreme level of finish, with glossy bowl interiors, perfectly curved stems, custom-shaped bits, perfectly aligned airholes, etc. Details like these are impossible to produce on a high-speed budget, and the law of diminishing returns is also in effect. Put simply, it might take hours and therefore hundreds of dollars of price increase to sand a bowl perfectly and polish a tenon to glossy. Other expensive techniques used in higher-end pipes are the various oil-curing and special treatments given to the briar to theoretically improve its smoking qualities. Still, such features are not essential, and those who don't care for them can be better served by spending their money on lower grades.

The Little Things that Count $o Much

As pipe prices rise into the $200 and higher range, one should begin to expect to see extra signs of quality workmanship. Stem fitting and shaping is an excellent example. Most pipes under, say, $175 use standardized stem shapes. This is especially obvious in freehands below $100, as one can look closely and still see the circular marks of their original cutting and shaping. This price class doesn't leave time for the work needed to hand-shape a stem and smooth out every turning mark in its fancy recesses. Often, one can simply hold a pipe up to the light and study the lines of its stem and shank to perceive the degree of work that went into shaping it. Pipes of expensive workmanship will usually show a smooth and gradual blending of the lines from shank to stem. Otherwise, an obvious shift may be seen where the stem begins, or an odd sort of unevenness in the curved line of the stem itself.

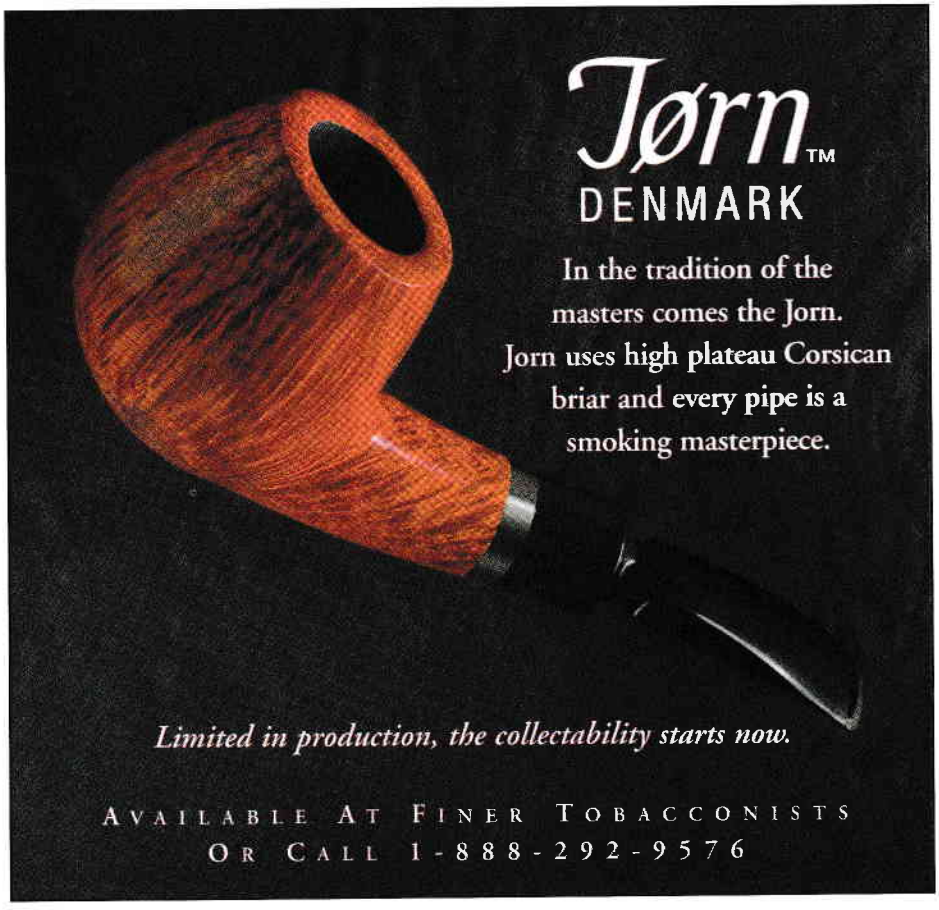
There are other signs of extreme attention to detail. Bowl interiors are usually ignored, but should be sanded on higher grades. This is a tedious process that produces a very unobvious result, unless one is specifically looking for it. Rule of thumb—if you never noticed it before, it may not be worth it to you. To me, though, a bowl interior sanded to 3500 grit and polished smooth is a sign that the maker not only took time to cover the obvious, but also the hidden, and it represents a level of artistic integrity that



A putty fill will superficially hide a flaw, but will grow more obvious over time as the pipe darkens.

is hard to find. Very smooth walls can actually be harder to cake at the outset, but they present a flush surface to the burn. Without room for oxygen, a polished wall is more resistant to burning itself.

One can also inspect areas like the tenon and the ferrule. More-expensive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pipes should show few or no turning marks on the tenon, and the very best will have sanded and polished ferrules. A perfectly sanded tenon will fit smoother, but the ferrule is for looks only.

Higher grades require time to use certain small engineering improvements that help greatly to eliminate wet smoking. A funneled tenon inlet will eliminate drag and turbulence as the smoke moves from shank to stem, and better pipes should all have matching airholes. It takes great care starting in the design stage to produce a pipe with a tenon that fits flush against the base of the mortise and perfectly aligns with the shank airhole, but these are the signs that the maker invested serious effort in the process of creation. It may not sound like much, but these small extras can consume hours of time and increase the price of a pipe drastically.

Listed below are some simple features and traits of pipes in varying price ranges. I hope this will be helpful for those deciding whether a certain pipe is worth the asking price. Ultimately though, the final question is always, "How much is that pipe worth to YOU?"

Below $50

This is the realm of mass-produced factory pipes and a few small and speedily done freehands. In this price range, briar is usually of low to middling quality, and flaws, major bald areas and putty fills are a common and accepted occurrence. Also, the quality of stem materials is often of a lower grade, leading to early greening of vulcanite bits as well as rings that fall off. However, the prices are excellent and occasional gems may be found. This is the price level for those seeking handy, rough-and-tumble smokers for hard use, which can be worn out and easily replaced. Since most pipes in this range are machine-made, accuracy of shape is often excellent and the fit of stems can usually be relied upon. In fact, in many ways the machine-made pipes of the lower price ranges offer superior fit and finish to their handmade counterparts costing considerably more.

$50 to $100

Often considered the "middle range," these pipes are a mix of better quality factory pipes and entry level handmades. This is the realm hotly contested by such companies as Peterson and Savinelli. One should still expect to see fills in pipes of this price range, though major briar flaws will be less common. All the comments above regarding stem quality also apply here. The machine-made pipes of this range offer excellent fit and finish, and can be markedly superior to their handmade counterparts in this regard. Those interested in handmade pipes of this range are advised to study their purchases carefully, as hastily done freehands can sometimes be poorly engineered or finished. Bent pipes in this price range may have misaligned airholes.

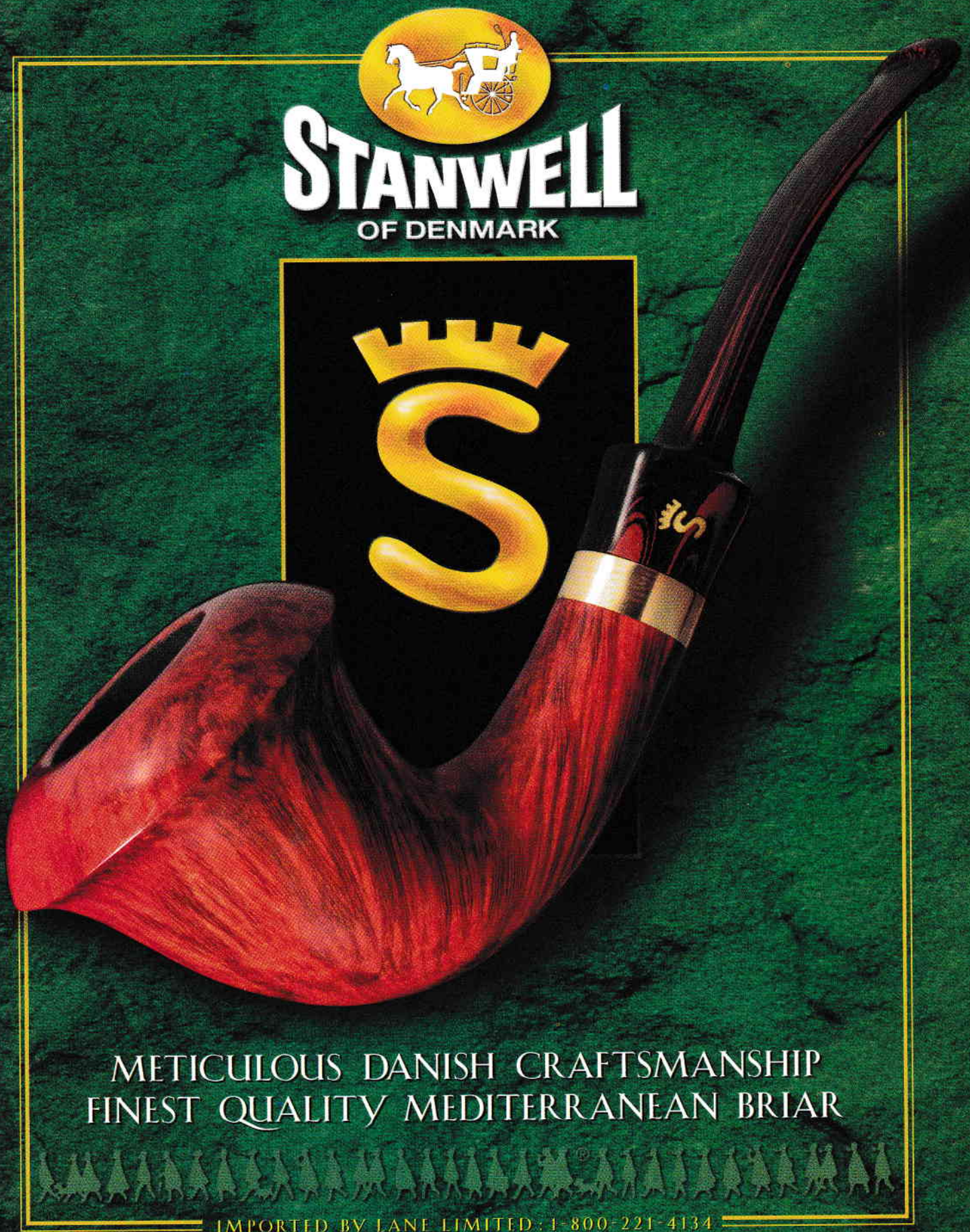
$100 to $200

This range could be called the "Low High Grades." Many pipes here are the seconds of very good names and represent a great bargain for the money. There are many quality handmade pipes available, as well as the better examples of factory lines. Pipes in this range may show small traits of very high grade pipes, such as sanded bowls or funneled tenons. They will not, however, generally have perfectly matched shanks and stems, as this is extremely labor-intensive and hard to accomplish for this price. It's my own opinion that in pipe-land, this price range offers the best sheer value for the dollar, since the pipes are finished well and are of good-quality briar. A little roughness can be swallowed fairly easily for a difference of $400 sometimes. Handmade pipes in this range should still be expected to exhibit some signs of haste, such as the occasional scratch mark or crude stem work.

$200 to $400

These pipes are generally thought of as "High Grade." This is the realm occupied by names such as Upshall, Ser Jacopo and Ferndown. One should begin to see excellent quality workmanship here. The

The difference between a poor and a smooth fitting stem represents a difference in attention to detail.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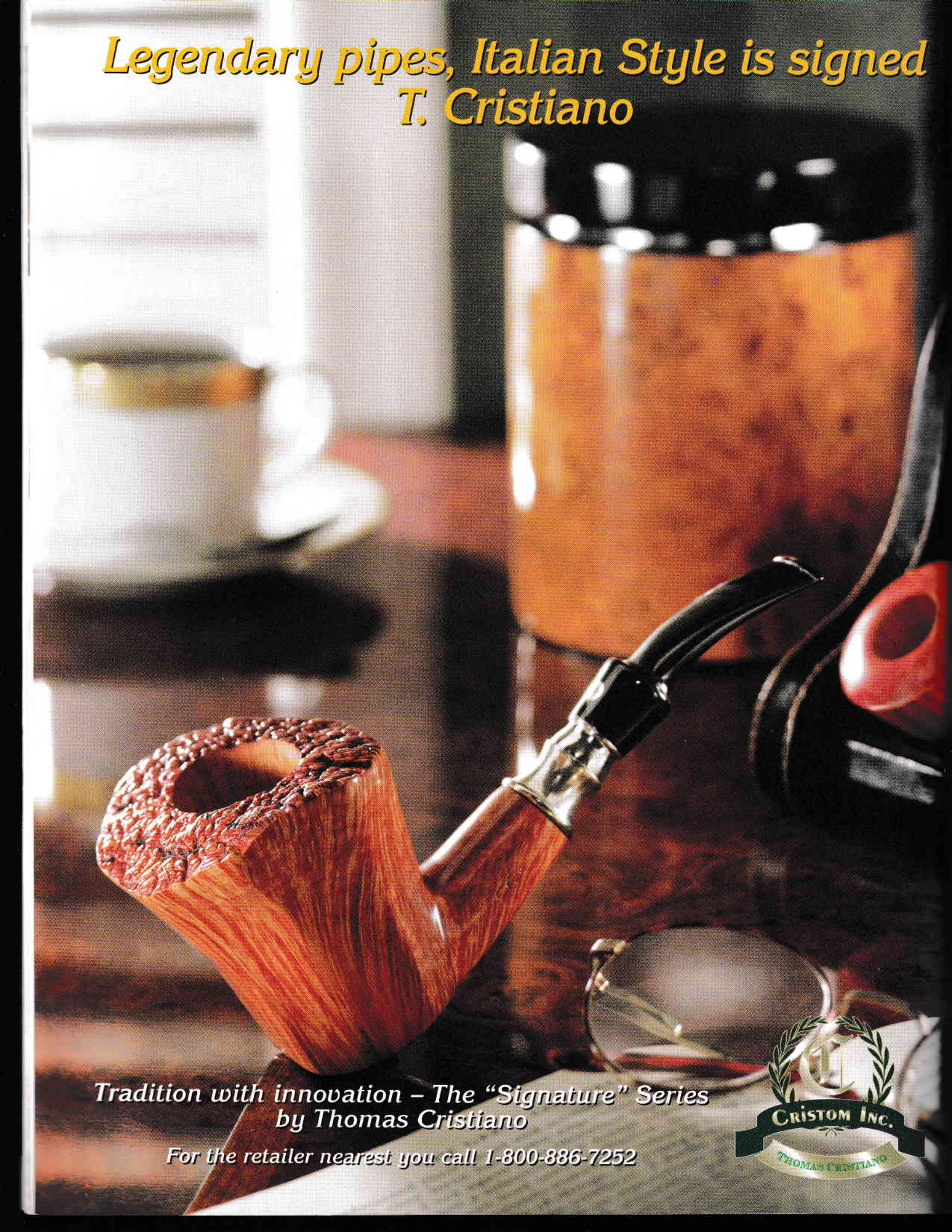
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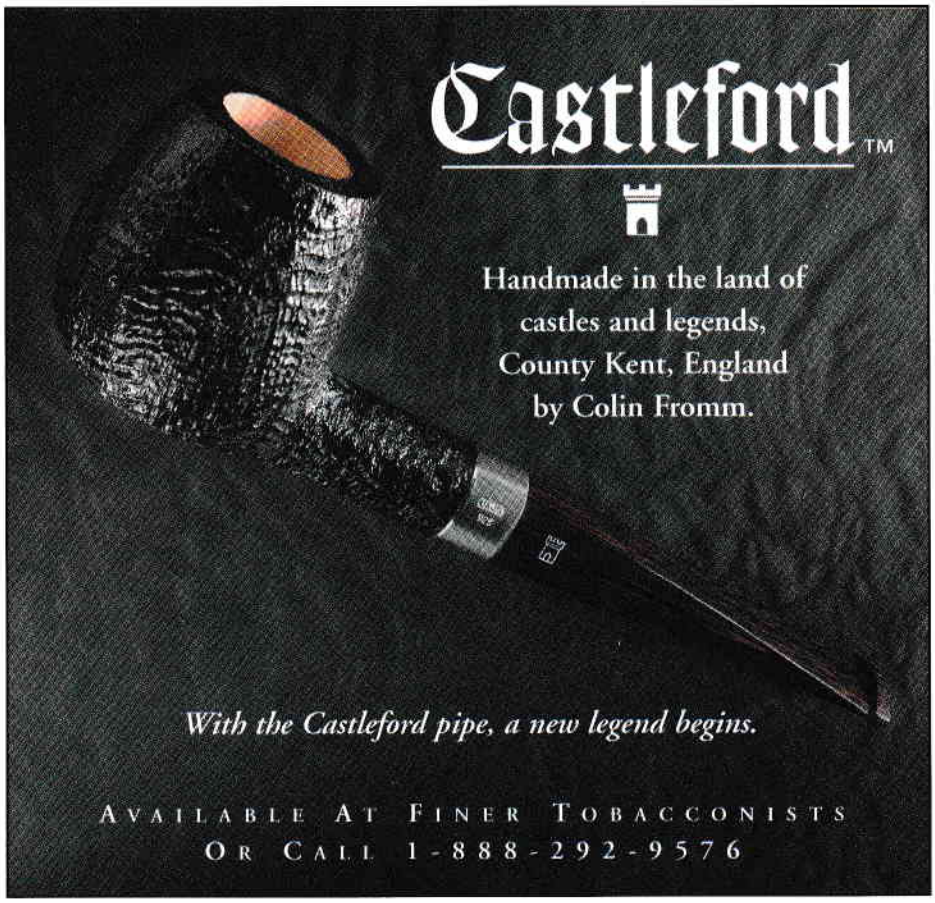
thing to remember is that excellent hand workmanship is only close to being as perfect as typical machine creation, so sometimes pipes of this range will be more likely to exhibit odd quirks than the factory pipes of $80 and below. Many people will often point this out in the context of, "Hey, your $300 pipe looks cruder than my $50 pipe," but the thing to remember is that the more expensive piece was made by human hands with all the clumsiness and accidental wonder that this entails. Pipes in this range should be made from the best quality of briar, and have sometimes been treated with oil curing or other special processes. While a discussion of such processes would require a whole other article, it suffices to say that many people enjoy the results of them, and this is the range where you begin to find them.

$400 and up

Here we begin the slow ascent into the very high and ultra-high grades. When you get into this price range, you begin to enter a different world, where the makers have taken the time to finish and polish even the tiniest details. The pipes themselves will not smoke five times better than a $100 pipe. This charge is often leveled at such pipes, but in fact it misses the point entirely. Higher-grade pipes become more a matter of art and excellence in craftsmanship than simply bang for the buck. If your pipe is only a means to smoke, your money will be wasted here, but for those who enjoy and appreciate owning usable artistic creations, this is the place to shop. I personally notice every tiny detail of my pipes, and really enjoy owning those that show attention to even the most minor things. For me, owning high grades is less about status or any sort of snobbishness and more about the joy of possessing a work of art. Buyers should look for all the small touches of excellent pipes, such as polished tenons, handmade stems, custom-shaped bits, etc. Sometimes rare or unusual pipes will be sold in this range simply for their collectability, and these are sometimes of lesser quality, so be sure to look closely and decide where your dollar allegiances lie. In the end, as I stated going in, there is no "right" or "wrong" price range... One must simply decide what he wants and what he appreciates, and buy accordingly. *P&T*



"Is my personalized, custom-made pipe ready yet?"

Butz-Choquin

Saint-Claude, France, home of the briar pipe, is also home to a family that has been producing pipes for more than 120 years

by Dayton H. Matlick

After four generations, Berrod-Regad has widened its market to include the whole world.

Exactly who decided to make the first pipe out of briar is unknown. It is known, however, that commercial development of briar pipes began and flourished in the last half of the 1800s in the town of Saint-Claude, France. Located at the intersection of two rivers, Saint-Claude was first a religious center. Later, the briar pipe and diamond cutting industries drove the economies of this mountain town, tucked into a deep valley at the edge of the Jura Mountains where France and Switzerland share a border.

Woodworking, originally of religious artifacts, had started in Saint-Claude by 1100 A.D. By the 1700s, craftsmen were making a wide variety of wooden articles, ranging from eating utensils to games and souvenirs. They were also famous for their pipe stems, made of boxwood, ivory, bone and horn, to be mounted on clay, porcelain and meerschaum pipes. These stems were made mainly for export to Switzerland and Germany. In addition, a few traditional pipes were made out of local wood—beech, boxwood, cherry.

The major change to pipe production came in the mid-1850s. It was about this time, according to a number of tales, that a salesman (peddler?) arrived from Evian in southern France. He had a pipe made by an artisan in Beaucaire created from dense wood. This wood turned out to be the root of the heath (*Erica arborea*) tree, abundant throughout the Mediterranean area. The discovery came at just the time when Saint-Claude woodworkers were looking for a new enterprise.

Legend has it that the first Saint-Claude briar pipes were produced in 1858 in a rue du Plan du Moulin (street of the first flour mill) workshop by an artisan named Gay. He was working on briar roots given to him by a traveler named Taffanel.

Before about 1856, considered a special year of change in Saint-Claude, woodworkers made a wide variety of wood products. But by the late 1850s and 1860s, a number of important companies had begun to focus their efforts primarily on pipemaking.

The largest remaining pipemaking company in Saint-Claude, Berrod-Regad (bay-row´ row-gaa´), traces its roots back to 1875. It was then that the Regad company was formed by Lucien Regad, who, in turn, was influenced by his father-in-law, Saintoyant, who made and sold pipe stems to pipemakers in Germany and Austria. Regad's first pipes were of the Swiss style, with long shanks and elaborate carvings.

Lucien Regad regularly visited his customers in Switzerland, Germany and Austria, traveling by stagecoach. He carried his samples of Swiss, Tyrolean and German pipes in a large trunk.

In 1888, Arthur Berrod, aged 12, joined the company as an errand boy. His aptitude was such that by the time he was 15, Regad left him in charge of the workshop while he was traveling. In 1903, Arthur married Thérèse Regad and in

1914, the company name became Berrod-Regad, the name it still bears.

Today, Berrod-Regad is run by President Jean-Paul Berrod, the great-grandson of Lucien Regad. "Things have changed greatly in Saint-Claude over the years," says the tall, slender, grey-haired Berrod, his fluent English bearing a strong trace of his native French. "In 1926, there were hundreds of companies in the pipe business in Saint-Claude, hiring 7,000 people and producing 30 million pipes a year."

Today, there are only six companies that still make pipes in Saint-Claude. Berrod-Regad is the largest among these, with an annual production of more than 200,000 pipes, sold all over the world.

"Each country has its preferences, its favorites," says Berrod. "Twenty years ago, we had one catalog. Today, we have to produce a different catalog for each market. For example, the U.S. market wants standard shapes, but not too big. The French market, on the other hand, wants classical pieces, but always with something new.

"As a result, we produce hundreds of shapes, but there are only 60 primary shapes," says Berrod. The U.S. makes up 10 to 15 percent of B-R sales.

The B-R brand sold in the United States is Butz-Choquin (boots show-can´), acquired by Berrod-Regad in 1951. "We primarily bought the company for its strong brand name. Our grandfather thought it was a ridiculous idea at the time."

A company already rich in its own history, Société des Pipes Butz-Choquin, was founded in 1858, the year in which briar pipes were first produced in Saint-Claude.

A pipe called "Origine" quickly made Butz-Choquin famous. It was new and unique for the times. It was curved with a hollowed-out albatross bone used for the stem, linking the briar bowl to a horn mouthpiece, or beak. The albatross and goose bones used in early pipes turned dark brown with smoking and came in a wide variety of diameters. Unfortunately, the bones became brittle with use. The "Origine" model is still produced under the Butz-Choquin label, only today the stem is made of a special resin and the bit or mouthpiece is made of acrylic.

A turning point came for Butz-Choquin in 1963 when the foreman of the turning department left the company without warning. Jean-Paul Berrod's father, Claude, suddenly had to learn the skill of turning pipes. He learned so quickly and well that, within a few months, he decided to create some new shapes on his own. This was not often done in France, a country long devoted to the standard, classical shapes. ▶

Berrod-Regad President Jean-Paul Berrod, right, discusses a newly finished Cybèle pipe with factory manager Gerard Chapel.

The result of Claude's work became the lines Capitan, Galion, Artois and Chatelaine. These new shapes were like a revolution for French pipe smokers. In addition, export demand grew from around the world, until today more than 50 percent of Butz-Choquin pipes are sold outside France.

The B-R pipe factory is located in the heart of Saint-Claude on rue du Plan du Moulin, near the location where the first briar pipes were made. For centuries, artisans, including millers, relied on the current of the mountain rivers rushing through their town to power their enterprises.

The three-story buildings on the right near the end of the street house the pipemaking operations of Berrod-Regad. Most of the work is done in the two parallel buildings, one running along the rue du Plan du Moulin, the second only an alley-width behind it. The 32,315 square-feet of workspace occupy buildings that stand on the site of the original 1875 workshop.

A tour of the building next to the street reveals 60 B-R people hard at work making pipes. The average worker has been employed by B-R for 10 years, testimony to the importance of the company to the local economy.

Echoing a rural ethic that exists around the world, their day starts early at 7 a.m. Since French tradition makes lunch the most important meal of the day, there is an hour-and-a-half break between noon and 1:30 p.m. Then work continues until 5:30 p.m., although office workers remain until 7 p.m.

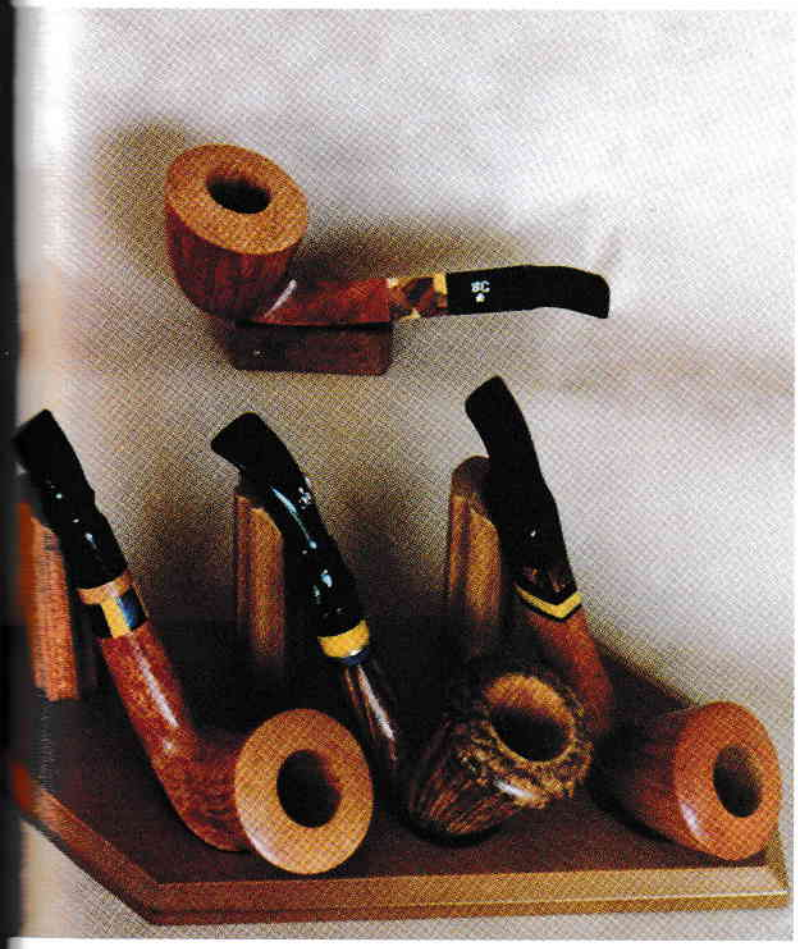
The factory is managed by Gerard Chapel, whose pipemaking company was acquired by B-R in 1987. Chapel is a leader among the Saint-Claude pipemakers in his own right. His pipe lines are still sold in the French market under the Chaps brand. A large, agile man, Chapel is constantly on the move around the factory, involving himself in every segment of pipe production.

Briar, the second major ingredient, after skilled workers, was formerly imported from Algeria by B-R on a regular basis, at the rate of 250,000 blocks a year. However, the dangerous political situation there has made travel impossible in recent years. Currently, B-R depends on three suppliers in Morocco and others in Corsica.

"We keep a two-year supply of briar on hand," says Berrod. "We use some artificial heat to ensure proper drying. Some people say the best briar must be dried naturally. I disagree. To prove my point, we have never had one of our pipes returned as 'bad.'"

The vast majority of B-R bowls are turned by sophisticated machines. The first type of machine cuts the top part of the bowl and the tobacco chamber. The second type of machine is a shaper that finishes the shape of the bowl.

A key to the former machine's success is the



The BC Origine Sablee, far left, was the very first shape manufactured under the name Butz-Choquin. In 1975, Butz-Choquin developed three new shapes with famous Milan-trained designer Joe Colombo. Colombo loved smoking pipes and designed the Optimal (opposite page) so it could be set down safely without toppling over. For several years, bright colors and exotic woods have added life to BC pipes. The best example is BC Cybèle Extra, below, designed in collaboration with designer François Achiili, who uses precious woods from around the world.

proper cutting of briar blocks and then matching the shape and size of the blocks to the particular size and shape of the desired pipe model. Each of two similar blocks is then fitted to the shaping machine by an insert into the tobacco chamber. The two briar blocks are separated by a plastic model—or guide—the machine uses in removing unwanted wood from the blocks. Once the switch turns on the machine, it is only minutes before the rough bowls are finished.

From this point forward, every step is done by hand, from several levels of sanding to the final finish. According to Berrod, there are approximately 70 steps involved in making a B-R pipe. Literally rooms full of workers devote themselves to each of the many steps—making mouthpieces, sanding over and over again for just the right smoothness, staining and applying the final finishes.

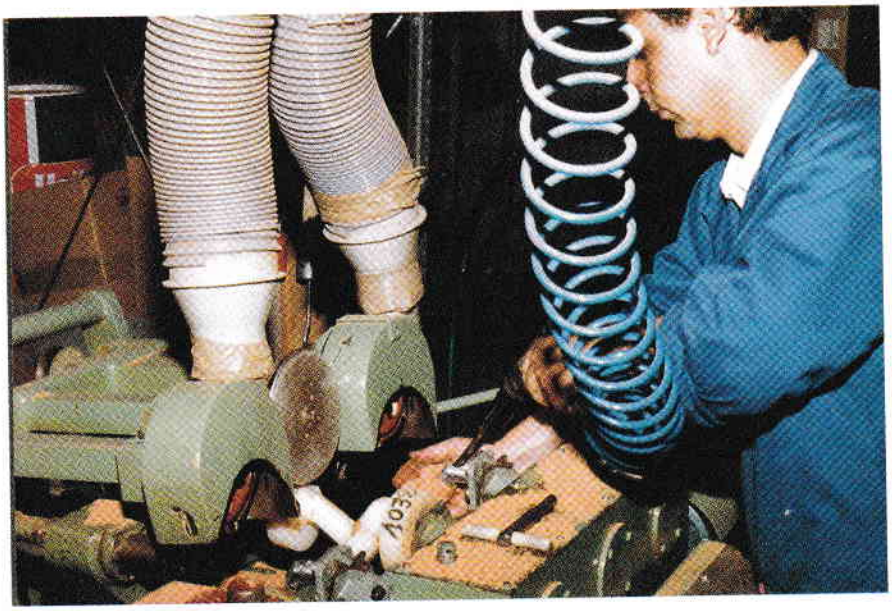
"We use a new finish on some of our pipes," says Berrod. "It isn't varnish, but rather a special lacquer. This product gives a good protection against the acid in your hands and prevents the pipes from changing color or looking dirty. I smoke both kinds of pipes, with and without the lacquer, and I can't tell the difference in the way they smoke. In my opinion, how you treat your pipe when you are smoking it is more important than the finish."

Butz-Choquin pipes that sell in the States fall into three basic quality categories: BC Gold, "flawless briars;" BC Silver, "high quality briars;" and BC Ivory, "good quality briar at a competitive price."

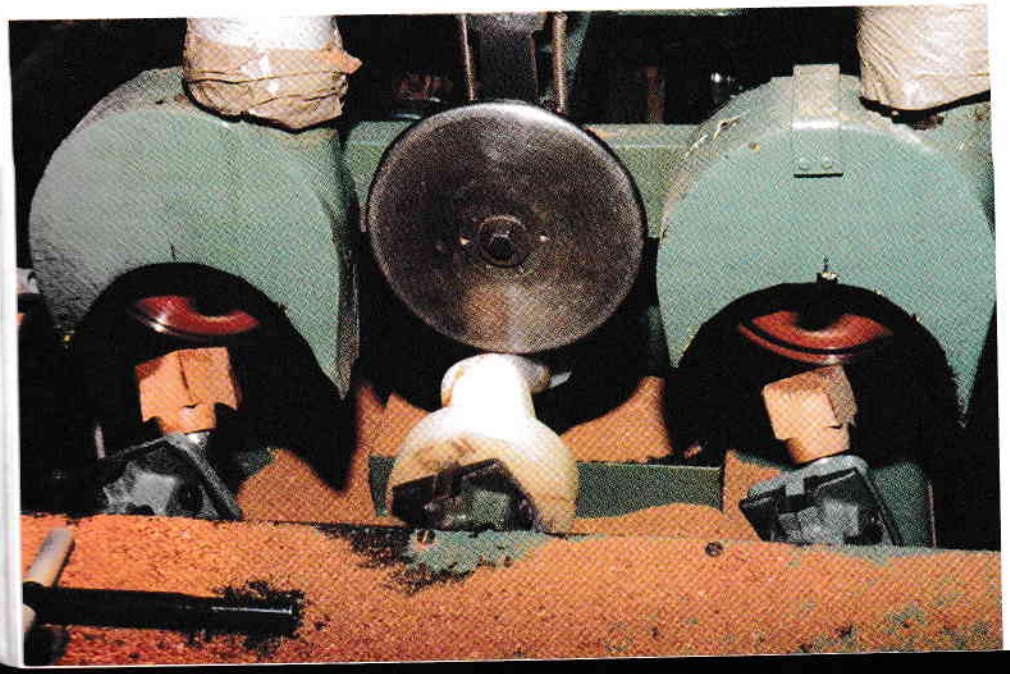
BC Gold (BC Or), in turn, is divided into a number of lines, including: Maite pipier extra—best of the completely handmade pipes; Calabash, extra; Cobra junior, extra; and a relatively new line called Collection. This new line is divided into three-, four- and five-star (very rare) pipes that range in retail price from $400 to $1,000. Each Collection pipe is unique, handmade by Alain Albuisson.

BC Silver (BC Argent) comes in many lines, including: Maite pipier, completely handmade, and limited to around 2,000 pieces a year; Montaigne, a new line named after a famous fashion street in Paris, with two brass rings and a Cumberland mouthpiece; Calabash 2000 GM—a large pipe with an extension that looks like ivory, a forbidden material, but is really resin; Calabash junior deluxe; a new matte-finish pipe called Manoir; Cobra deluxe; Cobra with one side sandblasted; BC Jumbo—two giant shapes with smooth finishes and rings on the shank; and the Cobra anniversary pipe launched in 1993.

BC Ivory (BC Ivoire) includes: Texas, a handmade pipe, partly carved, first seen in Texas; Chatelaine Ultra, smooth finish, reddish color, and Roc, rusticated finish, brown—two large



Careful preparation is necessary to make pipes utilizing machines. Briar blocks must be cut and then carefully sorted so each lot lends itself to producing a specific line. Then the tobacco chamber is bored and two blocks are attached to the machine that shapes the bowls, matching a plastic model between the blocks.



shapes that were popular in the 1970s and were brought back in a slightly smaller shape two years ago; Castel, available in two finishes with a lucite mouthpiece; Calabash Church Warden, a small calabash shape mounted with a long mouthpiece; and Ultima D, a bulldog shape, curved in shank and mouthpiece, with two wide rings.

Other models available in BC Ivory include: Bistro, smooth finish, ebonite bit, orange color; D'Accord, gray lucite mouthpiece with ring; Cannes, a blue pipe, sandblasted except for the top and part of the shank, it has a black ring between two brass rings and is available in six shapes; Cocarde, 20 shapes with a smooth semi-matte brown finish. There are two new lines introduced into the U.S. this year: Camaro, made of six large shapes, red color, with a slim corozo ring, and Palace, six shapes in an orange/brown two-tone color. Both lines have oval shanks decorated with a brass ring and military-style mouthpieces.

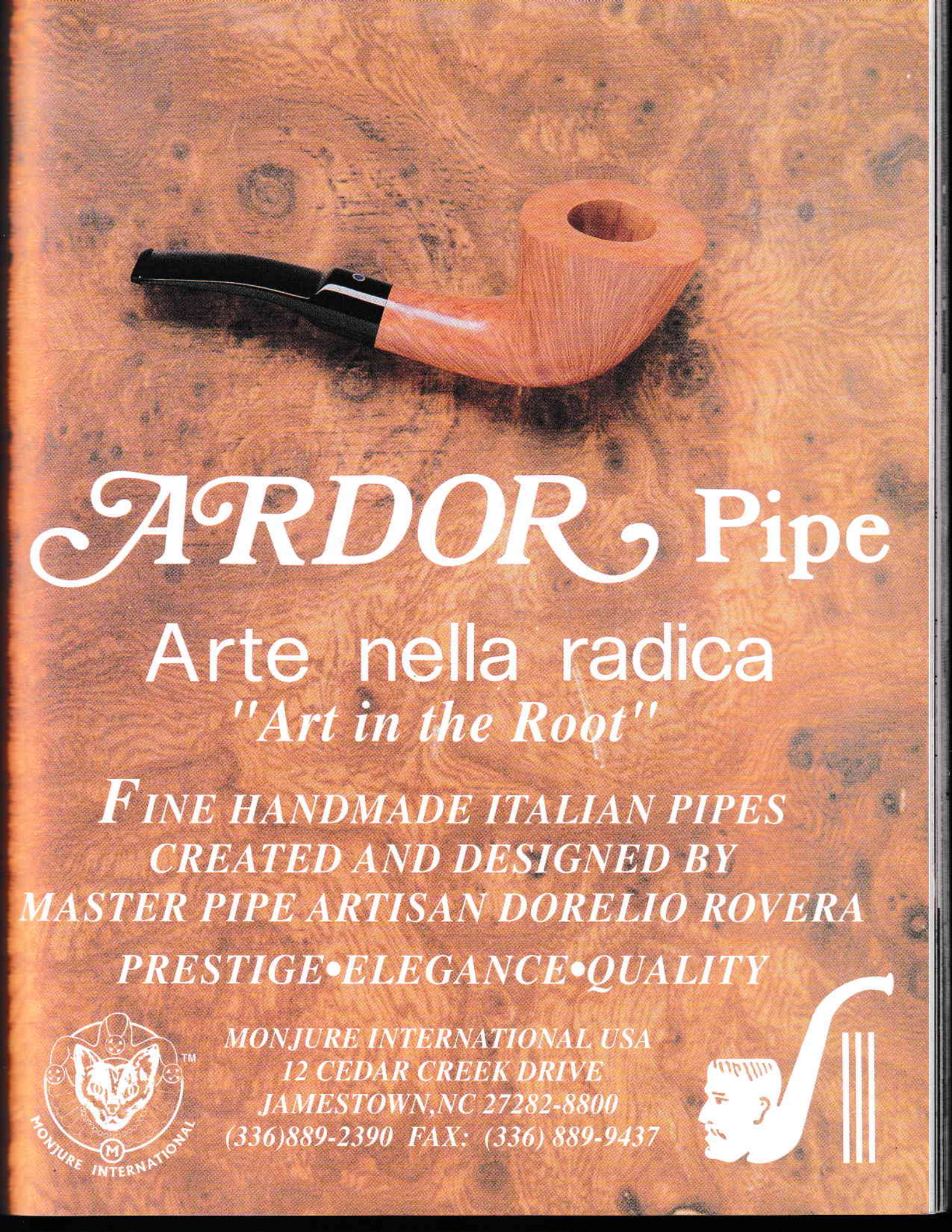
Totally handmade Butz-Choquin pipes are created by Alain Albuisson, aided by a group of five artisans. Albuisson was named "1995 Outstanding Pipemaker of France" for the quality of his pipes. His prize-winning pipes follow the golden rules of design and engineering. He is one of only five French pipemakers recognized for outstanding abilities, entitled to be called Meilleur Ouvrier de France.

Berrod-Regad has served pipe smokers for more than 120 years, since the year of the birth of the third French Republic. Its owners and workers have survived two World Wars—in one of which the pipe was a symbol of the resistance—and many economic ups and downs. And the company remains strongly in the hands of the family that founded it.

Unwilling to rest on their laurels, B-R collaborated in 1996 to produce an entirely new shape of pipe. The pipe—the BC Cybèle Extra—was unveiled at the 30th anniversary celebration of The Confrérie of Master Pipemakers of Saint-Claude. (For more information about this celebration, see the article in the Spring 1997 issue of *P&T*, page 14.)

"This collaboration enabled Butz-Choquin to introduce new materials (exotic woods) into the pipe business," says Berrod. "It also brings a real innovation as far as shape is concerned. In a word, Cybèle brings the Butz-Choquin brand on the threshold of the next millennium." ***P&T***

Butz-Choquin pipes are carried in tobacconist shops throughout the U.S. If your local tobacconist doesn't carry Butz-Choquin pipes and cannot order them, contact the distributor for the name of the tobacconist nearest you who does stock them: Hollco-Rohr, 20717 Marilla Street, Chatsworth, CA 91211. Telephone: 818.885.0850.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IRISH SMOKE

Award-winning photographer captures pictorial insights into senior Irish pipe smokers

by Patrick Crowe

We sit on the front steps of his quaint little cottage. A gentle breeze is blowing and he is spinning tales of growing up in the Ireland of his youth. He fumbles around in his pocket and pulls out a small black block which he informs me is tobacco.

Quietly he shaves off small slivers with his jackknife and lovingly fills his pipe, which he has taken from another pocket. Striking a match he asks, "Would you be trying a wee bit of a taste of the tobacco?"

Feeling a bit adventurous, I go to my car, get my pipe and fill it halfway with the slivers from his "black block." What a shock. I have never tasted such a power-packed smoke in all my pipe-smoking days. He laughs as I clear my pipe of his "block blend," fill it with my favorite tobacco and we sit and enjoy the perfect Irish afternoon, puffing away to our hearts' content.

Crowe has been traveling Ireland for 15 years with his cameras and pipes always close at hand.

I've been working on a photography project on the people of Ireland now for about 15 years. On this particular trip, I was photographing and interviewing people 70 years of age and older. I was trying to get a history of the country around the turn of the century straight from the horse's mouth. So it was typical for me to be with people such as Michael Browne who was now cleaning out his pipe with his knife and sipping on a hot cup of tea that his daughter brewed for him.

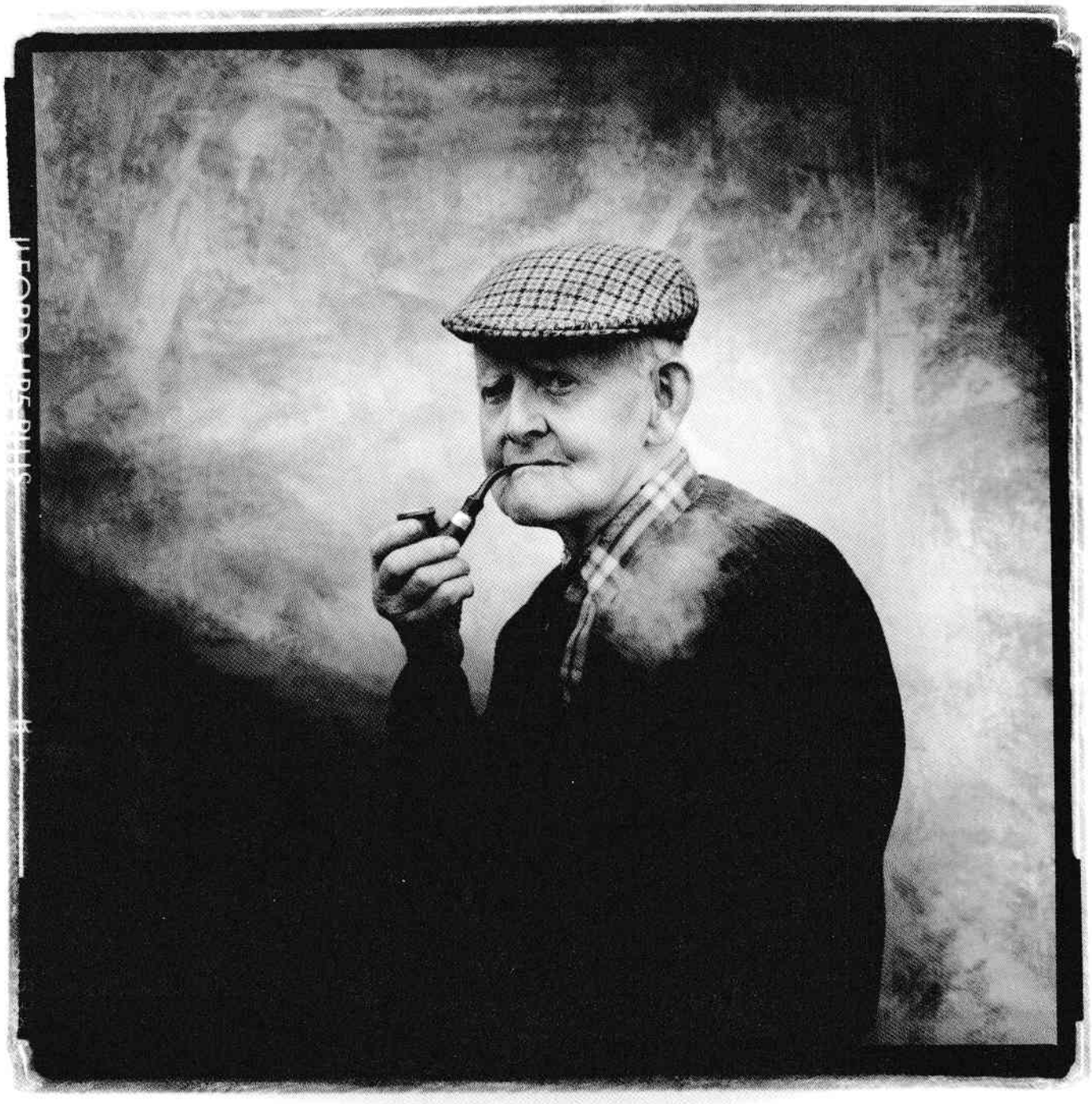
After discovering *Pipes and tobaccos* magazine a few months ago and soaking up all that I could from its pages, I decided to go over my negatives and slides just to see how many photographs I had taken over the years of these wonderful Irish characters smoking their beloved pipes. I was surprised to have found quite a few of them clutching their trusty Petersons.

The second time I went to Ireland, in 1982, I spent some time in Dublin. It was there that I was introduced to the Peterson pipe for the first time. I strolled into a tobacco shop off O'Connell Street one day and immediately became excited about smoking an Irish pipe. After spending quite some time hovering over the Peterson collection, I selected a barrel-shaped pipe with a long stem. It quickly became my favorite pipe and now after 15 years, I'm still smoking it. It is on its third stem and smokes like an Irish gem.

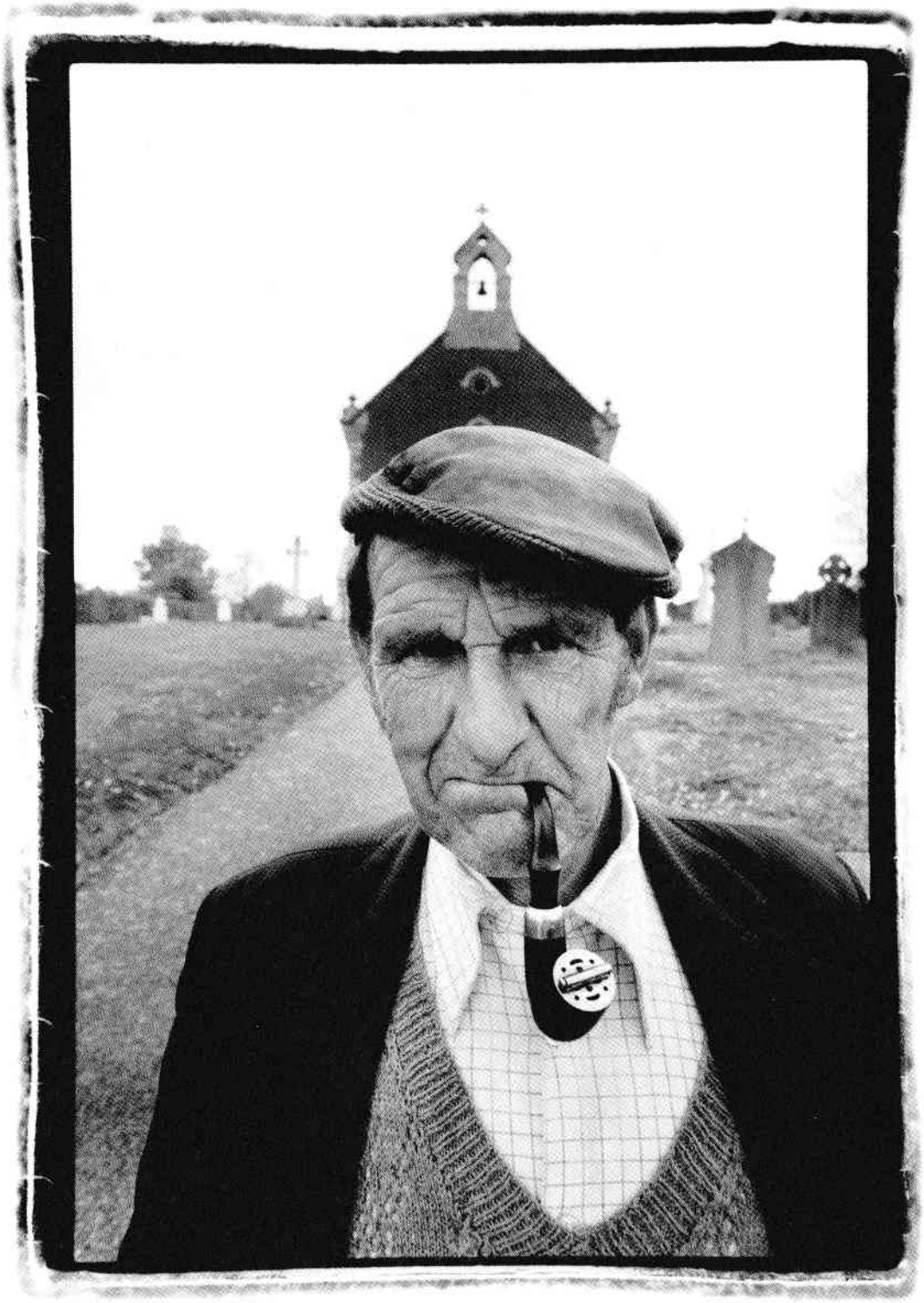
For over 30 years I've been smoking pipes and because of my love for Ireland, I'm strictly a Peterson person now. I don't claim to be the pipe smoker that Michael Browne is, and never will be. "I've been smoking me pipe now since I was a wee lad of nine," he says. Michael will be 75 on his next birthday.

Patrick Shay Crowe is my full name. The Crowes are third generation County Clare. The Shay comes from my great-great-grandfather Patrick O'Shea who emigrated from Ireland in the mid-1800s and settled near Corning, New York, where I was born. Soon after arriving in America, he decided to drop the "O" and change the Shea to Shay for reasons of which we are not sure.

My father tells me that Patrick was a farmer. He would arise at 4:30 in the morning, go to the kitchen and prop his straight-back chair against the wall and say the rosary while smoking his clay pipe upside down. I don't know if pipe smoking is inherited, but if it is I can thank Patrick O'Shea for my 30 years of pipe smoking pleasure.



Michael Browne
County Clare



Paddy Jordan
County Wexford

When I shift the photo project into full swing in 1990, I stop in the small town of Comolin in the County Wexford to look for people to photograph. While I am selecting my cameras from the trunk of the car, this man walks up to me and asks, "Would you be having a knife so I could clean me pipe out?" I have a knife in my pocket, so I give it to him to work on his pipe. After a few minutes he asks, "Would you be givin' me the knife?"

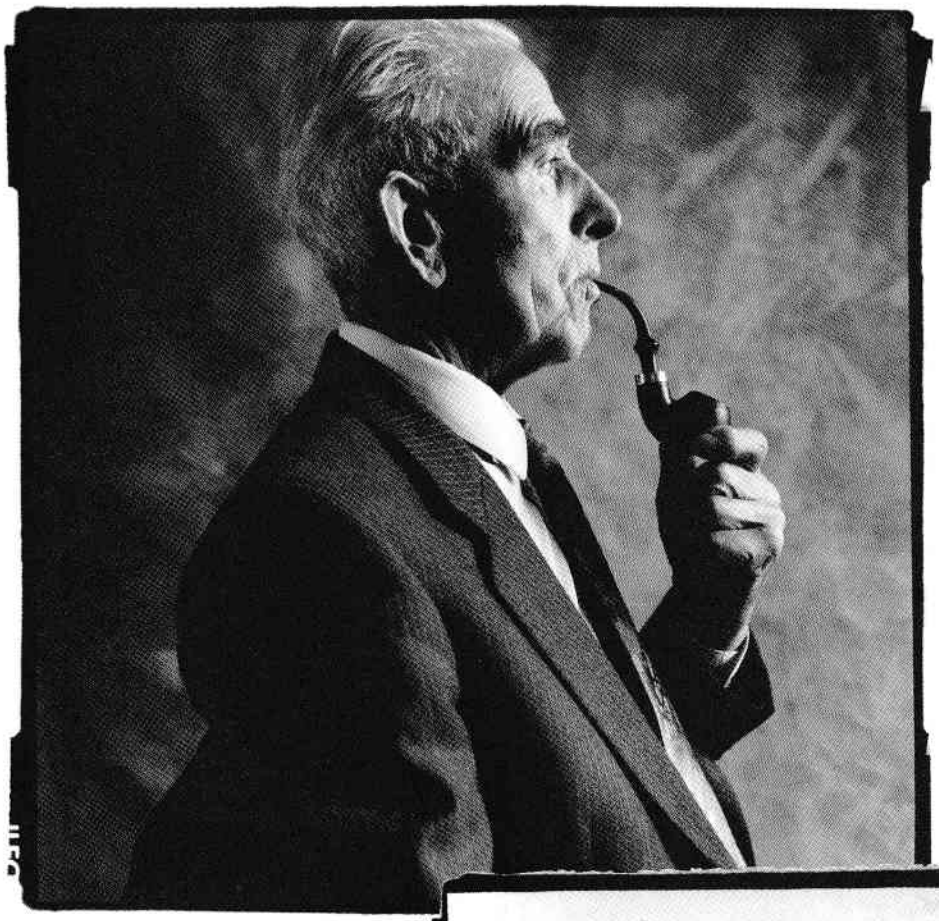
It was a gift from my wife and it is near and dear to me, so I hand him two Irish pounds and tell him to buy himself a new knife. Then I ask him if I can take his picture in front of the church across the street, and so the result is "Paddy Jordan" standing in front of that church.

Jack Convey
County Clare

"For as long as I live, I'll never forget the day that I came home. Driving up the Kilrush Road, seeing all the familiar places, smelling the turf fires burning—They say that home is where the heart is and I guess that my heart never left Ireland. We Irish have been leaving our country for better opportunities in far and distant lands for centuries. But many return, and I've never regretted coming home."

Joseph O'Byrne
County Donegal

Joe spent most of his 82 years at sea and has lived in Teelin his entire life. "I was 18 years old when I started fishing and retired when I turned 65. That's 57 years at sea, a long time, don't you think? This first fishing that I did was for lobster back in the '30s. Through the years, I've fished for salmon, herring, crabs and cod. My favorite was cod because you could see them coming for about 30 or 40 yards on the line. They were a good challenge, a good day's work."



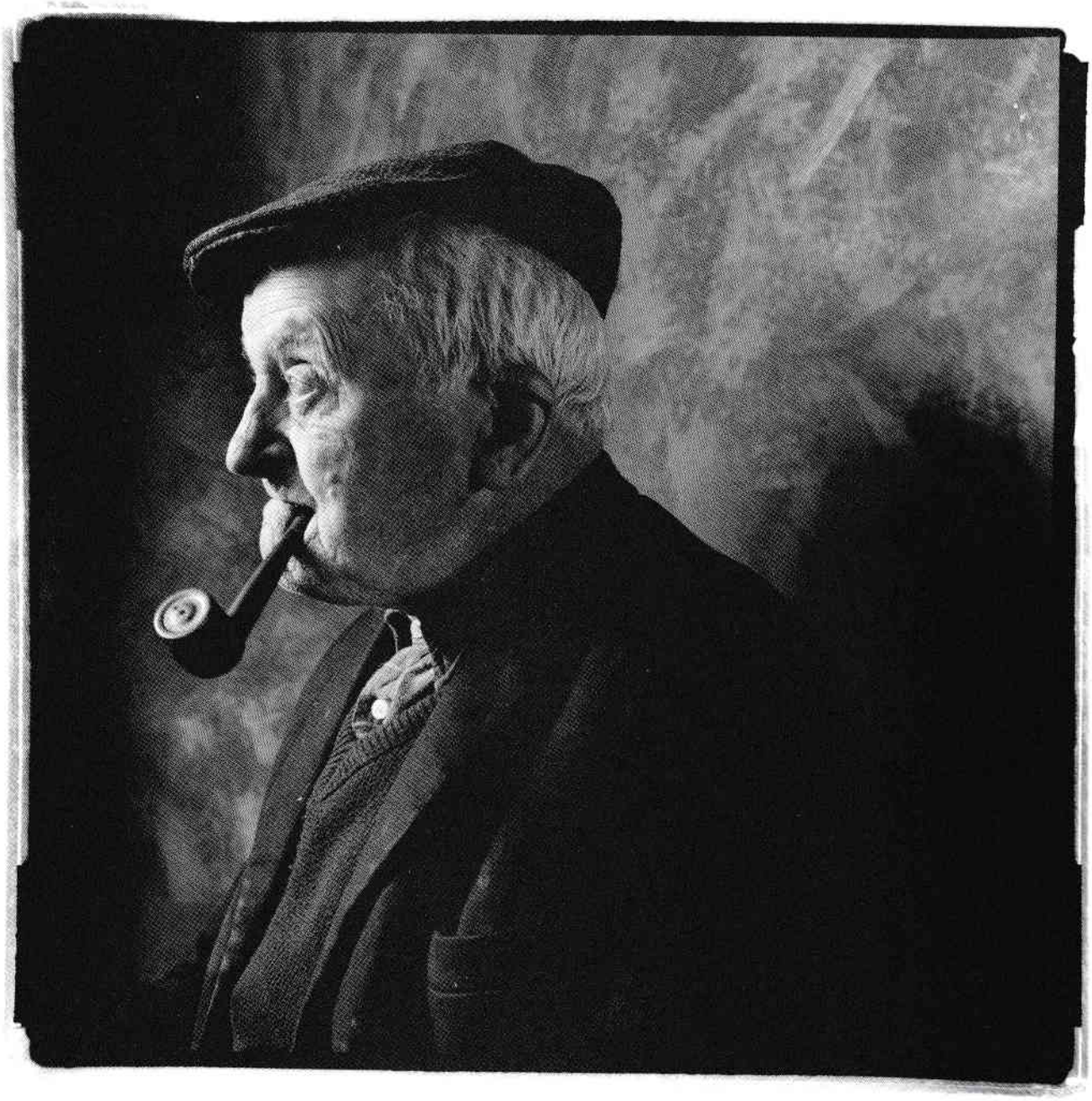
John Gallagher
County Donegal

The pipe is lying on the windowsill of his 200-year-old cottage. John Gallagher is dressed in a suit, and off to church he will be in a short while. He doesn't hesitate a second when I ask him if I can take his picture with his Peterson. He fills it and lights it with wooden matches and will do this over and over again during the session.

As a young boy he left Ireland for work in Scotland and England. He built roads and tunnels there for more than 30 years. He missed Ireland, and when he retired he moved back to his hometown on Frossess in the County Donegal. "Thanks be to God for Ireland," he says over and over again.

Patrick Joseph Noonan
County Clare

"When we were wee lads, we were always up for a prank, just for laughs. This one day, a man came to our house with a donkey and cart filled with turf. He parked it in front and went to the back of the house to do something. While he was gone, we took the wheels off the cart and brought the donkey into the kitchen. When he returned, he got the surprise of his life, and we rolled on the ground with laughter;" PJ said with a devilish smile. "After all, we couldn't work all the time, could we?"



Michael Murphy
County Carlowe

I photograph Michael Murphy in a pub. The background is set up near a window and I take advantage of the wonderful light. Michael is there with his friend Darby Doyle and I make pictures of both of them. After the session, I take the background down and we all settle down for a few pints and conversation.

Michael is a quiet, humble man and he sits at the bar by the wall. He holds his pipe with fondness and slowly fills it with tobacco. After stoking it up, he sits there quietly enjoying his pint of Guinness while the aroma of his pipe fills the pub. Michael has been a farmer his whole life and I have the impression that he was born with that pipe in his hand. ***P&T***

Pat Crowe has been a photographer more than 30 years. He spent 26 years in the newspaper business and in 1974 was named National Newspaper Photographer of the year by the University of Missouri and Nikon Corporation. In 1990, he quit newspapers to pursue a lifelong dream...to photograph the people of Ireland. He is currently doing corporate, advertising and editorial photography and the ongoing project in Ireland.

Older is better

The benefits of aging tobacco are not psychological, they are not idle romance and they are not superstition. Very real chemical changes occur as tobacco matures—changes that enhance its flavor for decades.

by Chuck Stanion

With years a richer life begins,
The spirit mellows:
Ripe age gives tone to violins,
Wine, and good fellows.

—John Townsend Trowbridge

I like old stuff. Age endows just about everything with character and personality. I like my 1990 Buick, with its uncertain suspension and almost intolerable (to others, but not to me) aroma of tobacco smoke and used pipe cleaners. I like old furniture, with its scars and creaks and coloring from long use. I like old movies and old friends.

I do *not* like old milk, but the list has to end somewhere.

But what I'm especially enthusiastic about in the category of old things is tobacco. Properly stored, tobacco can age to provide some of the most pleasurable indulgences an old guy like me can appreciate. You probably like tobacco, too, or you wouldn't be reading this magazine. And if you have not yet started aging your favorite tobaccos, then you have an opportunity to start enjoying tobacco at a new level.

Beautiful pipes are great. High-quality tobacco is wonderful. But high-quality tobacco aged to excellence and smoked in a beautiful pipe is the ultimate smoking experience.

I've been hearing more from our readers lately on the subject of aging tobaccos. "I read someplace," writes one subscriber, "that after three to four years, tobacco is no longer any good. Please, say it ain't so!" Well, it *ain't* so!

Now, it is true that while all tobaccos benefit from aging, different blends will not improve equally. For example, heavily cased aromatics don't improve appreciably, because the sugars in these tobaccos are sprayed on or steamed in, rather than allowed to develop naturally in the leaf. You may also notice a somewhat astringent, chemical taste becoming slightly more noticeable over time in these aromatics. This is from the food-additive-type compounds used to flavor and humidify the blends. They are harmless, natural sweetening agents, but vastly inferior to the rich and complex flavors that will slowly evolve in natural leaf.

Many aromatic blends consist primarily of what is called Black Cavendish, which is a term designating a process whereby typically lower grades of Virginia and Burley are heated with steam and impregnated with flavorings. Lower grades of tobacco are used because high grades won't be improved by flavorings. After all, there's no need to stir sugar into fine wine, add ketchup to filet mignon, or spray air-freshener into my Buick.

This is not to say that top quality aromatics don't exist. For example, "Danish" style aromatics, such as many Peter Stokkebye blends, use very good quality tobaccos and are only lightly sweetened. Smaller blending companies—those that don't blend, package and distribute zillions of pounds for drugstores and groceries around the world—will tend to use higher grades of tobacco, even in their aromatics. These tobaccos *can* benefit from aging, at least to a better extent than aromatics using lower-grade leaf and more flavorings.

English or Balkan blends—those containing Oriental or Turkish tobaccos, including Latakia—also benefit from aging. But Latakia doesn't change much with age, staying relatively stable after curing. Perique, which goes through an intense process of pressure and fermentation before going into a blend, is entirely different. If aged inappropriately, Perique can go bad, but if stored properly and added to Virginia, it provides remarkable enhancement to the aging process.

The tobacco that benefits most from aging is flue-cured (Virginia) in its many permutations, because of its high sugar content. To compare, the average reducing sugar content of flue-cured, Turkish, Maryland and Burley tobacco is 22.09, 12.39, 0.21 and 0.21 percent, respectively.

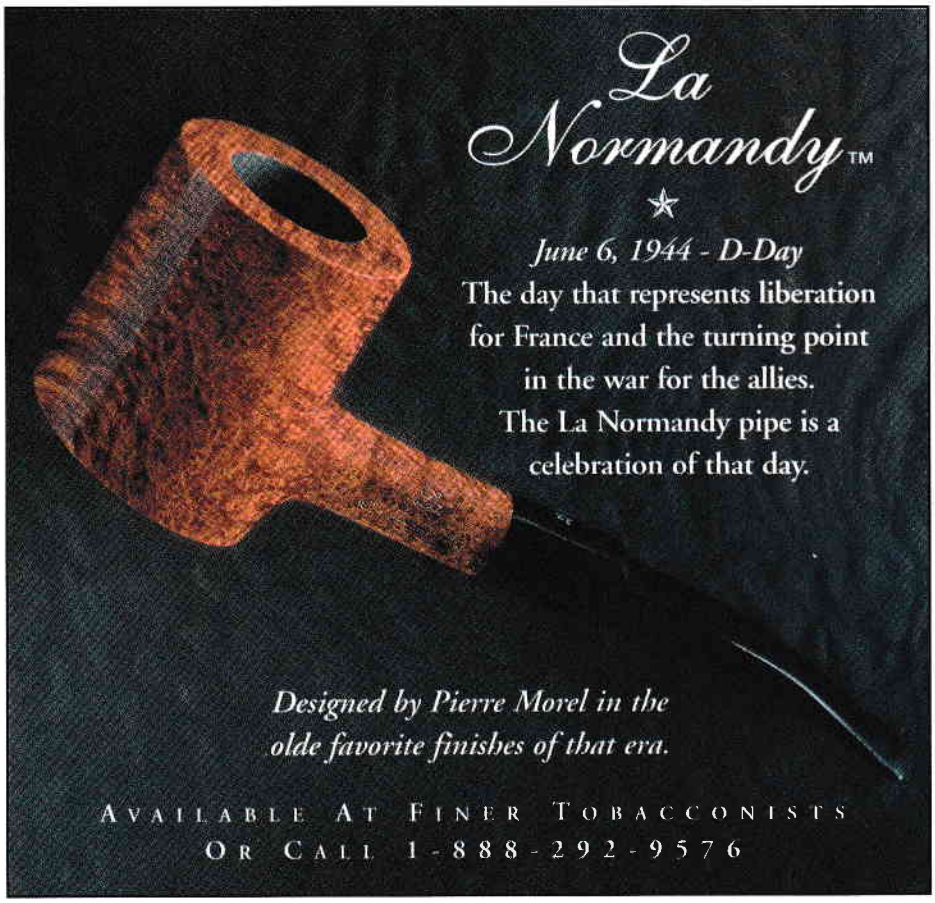
It's interesting to note just how the high sugar content of Virginias—as opposed to Burleys—arises during curing. Many of the chemical mechanisms that alter tobacco during curing also work during aging, long after a blend is completed and packaged. It is not exactly the same, though. In aging, for example, microorganisms play a role, breaking sugar compounds down into a richer profile of flavor and aroma components, which is why high-sugar tobaccos age better. But in many ways, post-production aging is a slower continuation of the curing process.

During the course of its life a plant builds up high levels of starch in its leaves, which is how it stores carbohydrates.

Photo courtesy of *The Flue Cured Tobacco Farmer*

Then when a plant begins to die, those carbohydrates, in the form of starches, are converted into smaller sugar units. Those sugar units break down and form carbon dioxide, which is respired into the atmosphere. But the difference between Virginia tobacco and Burley tobacco is more than just genetics; the more dramatic differences are a result of the way it is cured.

What happens in Burley is you stalk-cut the plant, you hang it up in a barn, and it slowly senesces (that's how tobacco chemists say "ages and dies." It's a little more complex than that, but close enough). Over a long period of time, starch is converted to sugars and then those sugars are converted to carbon dioxide, which is released to the atmosphere. So the sugar content of burley is somewhat low because the starches are permitted to move straight through the sugar stage into CO_2. ▶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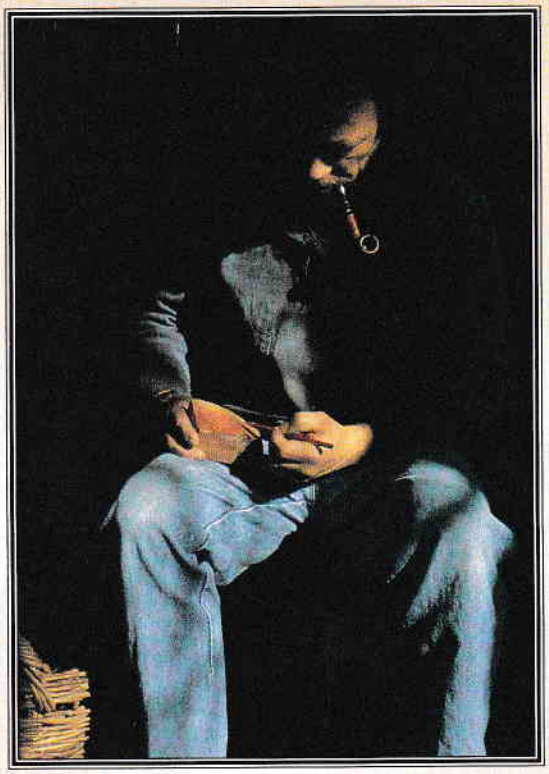

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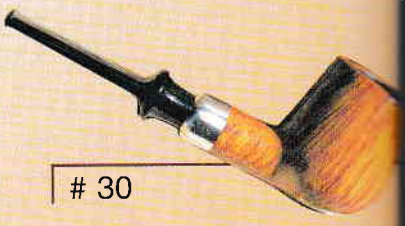

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Hans Nielsen

Known as Former

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In flue-cured tobaccos you start with an appreciable amount of starch, and when the starch level is high, there is a correspondingly low quantity of sugars. When starch is smoked it provides an unpleasant, acrid, burnt, harsh taste. But flue-curing modifies the starch/sugar ratio in the leaves.

As the leaves hang in a curing barn, they yellow at a fairly low temperature—100 degrees Fahrenheit or thereabouts. And much of the conversion from starch to sugar takes place during that yellowing phase. But with flue-cured tobacco, rather than extend that yellowing for the months that it literally takes with Burley, you very quickly raise the temperature, and that dries the tobacco out, which causes enzymatic activity to stop.

With the chemical conversion frozen, those sugars stop turning into CO_2. The idea is to catch that sugar pool at its very highest while keeping respiration—the loss of carbon/sugar through CO_2—to a minimum, and using up as much as possible of the starch reserve that all that carbon and all those sugars are coming from. So, with the proper curing, you now have low starch and up to 25 percent sugar content, which is a big benefit to the flavor.

Now is the time to process the tobacco, blend it and tin it. You can smoke it now, of course, but you may not like it. Virginia blends can taste harsh, astringent and tend to smoke hot if not aged. That's why most tobacco companies allow at least six months of aging before distributing the tobacco.

At this stage we have a cured and blended tobacco that has been aged for a civilized amount of time. So why should we consider more aging?

Tobacco is very much like wine. Both wine and tobacco are natural, organic products with a significant amount of tannic and other acids. Wine mellows and becomes more complex with age—as does tobacco. Fermentation also takes place in both.

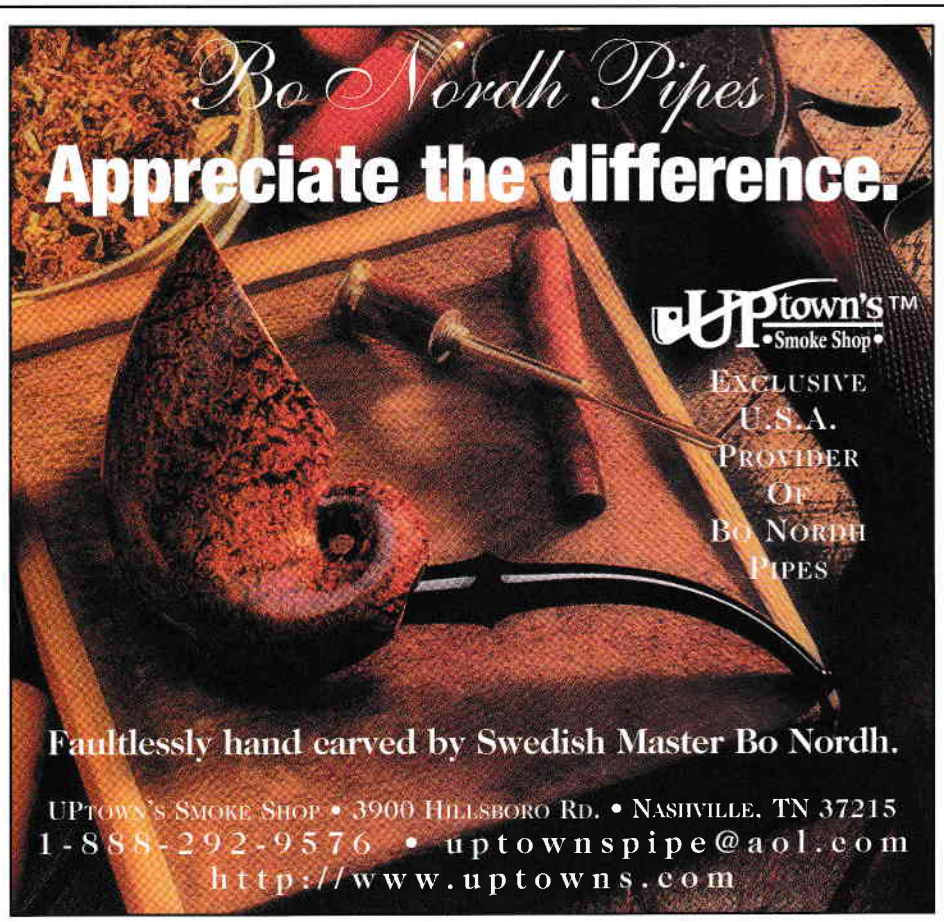
According to Dr. David Danehower of the University of North Carolina, the accepted aging time for flue-cured cigarette tobacco is from one to five years, but "much more time is necessary for pipe and cigar tobacco to properly mature." Pipe and cigar tobacco is the fine wine of the industry. "Yes, it's very much like fine wine," says Danehower. "Pipe tobacco can get better for decades."

It is common practice for tobacco companies to age their blends in warehouses—called "bonding" the tobacco—for one to five years before releasing it. Tobacco is also typically stored in hogsheads or bales of 500 to 1,000 pounds for one or two years before being used in any quality blend. Obviously, additional post-production aging by the educated hobbyist may enhance such blends even further.

But what exactly happens in that tin of tobacco sitting in your closet for 10 to 30 years?

Photo courtesy of *The Flue Cured Tobacco Farmer*

"Tobacco leaves," says Dr. Danehower, "have little hairlike structures on them, and these hairs produce certain gums containing terpenes—a class of chemical compound responsible for aroma, similar to beta carotene, pine pitch and menthol. These terpenes contain compounds called duvatrienediols, which contribute to the characteristic flavor and aroma of tobacco." The way duvatrienediols contribute is by breaking down as they age. "Some of their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breakdown products," says Danehower, "are precisely those compounds that allow someone to sniff the air and say, 'smells like tobacco.' So those compounds are very closely associated with the specific characteristics of tobacco flavor and aroma. Aging allows more of these compounds to provide more flavors and more aroma."

Mellowing is an important aspect of enhanced flavor as well. "In any tobacco," says Dr. Wes Weeks of the University of North Carolina, "age mellows it. For instance, one of the constituents that is considerably evolved is ammonia, which is itself an irritant." When ammonia is reduced, therefore, the harshness of the smoke is reduced. "Ammonia," says Dr. Weeks, "is coming from such things as residual protein—amino acids and things of that nature. When ammonia escapes, you're left with short-chained fatty acids with five or six carbons—these compounds are flavor compounds; they are tasty compounds. As that happens they produce ketone, or carbon-L, compounds that interact *again* with ammonia compounds to produce what is called the Maillard reaction, a significant flavor component."

The Maillard reaction, says Weeks, "is an interaction of the aldehyde group and amino group to form an amodoric compound, which is present in foods and improves the taste. These compounds become paralyzed and produce pyrazine—odors that are common in roasting nuts and popping corn. It takes very little pyrazine to make a very profound aroma, and it is basically what humans are sensitized to in order to perceive flavor."

After the carbohydrates have been respired off, leaving sugars, there are still other components that react with the sugars to improve flavor. "Compounds such as amino acids, nicotine and structural compounds such as lignin," says Weeks, "also interact with sugars and other compounds, and also form the Maillard reaction. And this happens progressively over time." More time: more Maillard reaction.

Tobacco blenders are not unaware of the advantages of aging. Blender Steven Books has aged tobacco "upwards of 30 years. I have tins of tobacco that are from 35 to 50 years old." Tobacco, says Books, literally ferments with age, breaking down the acids in the leaf and becoming richer with sugar. "I've read in several magazine articles that tobacco, after sitting in a tin for five or six years, tastes like dirt. Well, that's not true. It gets better."

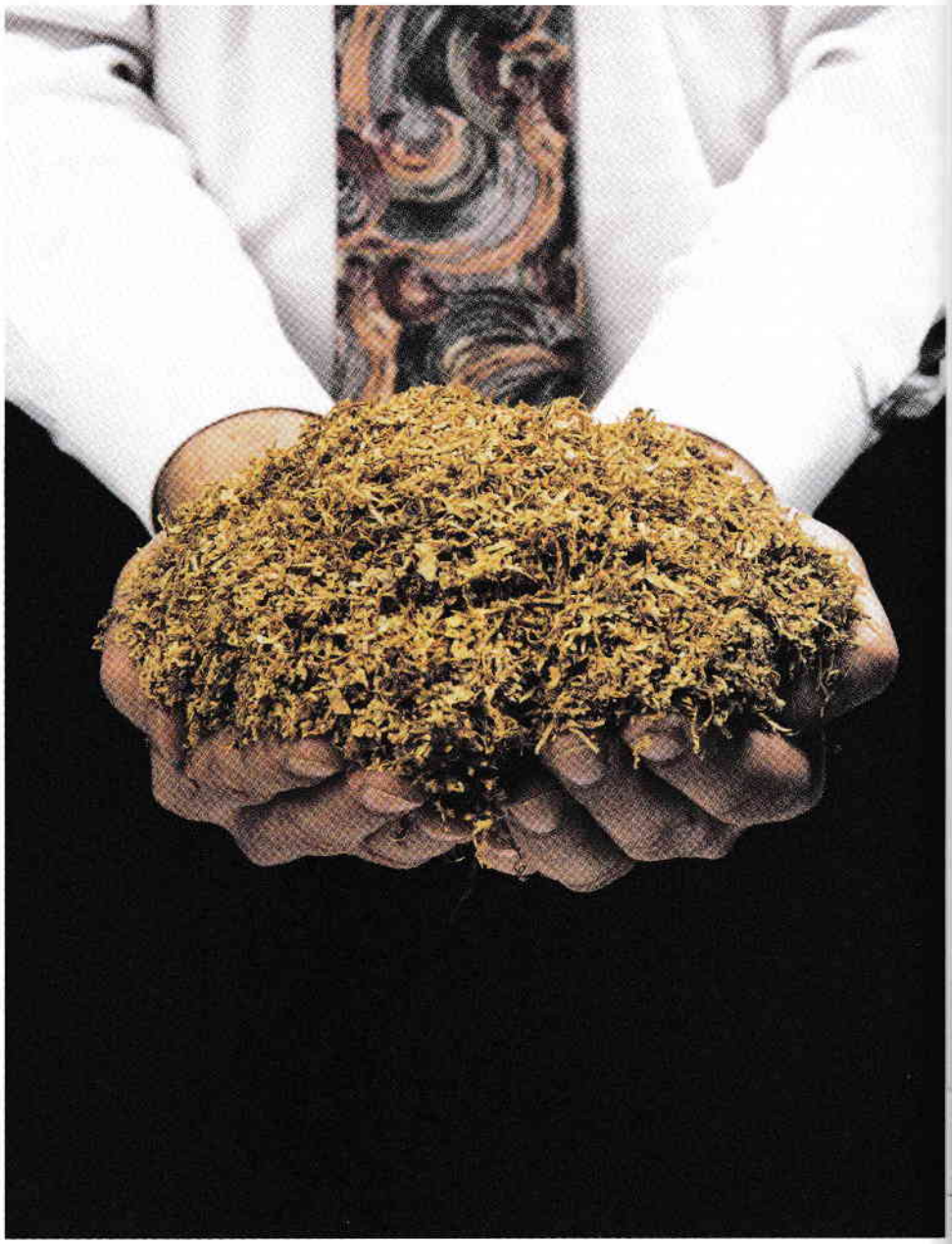
"A good blend," says Books, "takes a minimum of 30 days to start to come around. It's better after six months, and even better after a year. And a five-year-old tobacco will taste far better than a six-month-old tobacco, especially a blend."

And if you have the patience to store your favorite blends for 10 or 30 years, you will be rewarded by a smoke of mellow and complex rarity. Perhaps you should consider, when you buy a tin or a pound of your favorite blend, purchasing another at the same time to put away and age. Not only are you guaranteed an improved blend later on, you are avoiding the possible skyrocketing taxes that will be levied against tobacco in the future. And if tobacco is ever made illegal, you'll be set, because whatever you set aside now will be even better later on.

So where pipe tobacco is concerned: Yes, Virginia, there is an aging clause.

Anyone who knows me knows I couldn't possibly have figured all this out by myself. For the information contained herein I am indebted to Dr. Wes Weeks of the University of North Carolina, Tobacco Blender Steven Books, Dr. David Danehower of the University of North Carolina, Mr. Robert Hamlin and Mr. Daniel Merriman. Their knowledge, experience and especially their patience are appreciated. ***C.S.***

(Next issue: How to store your tobacco for optimum aging.)



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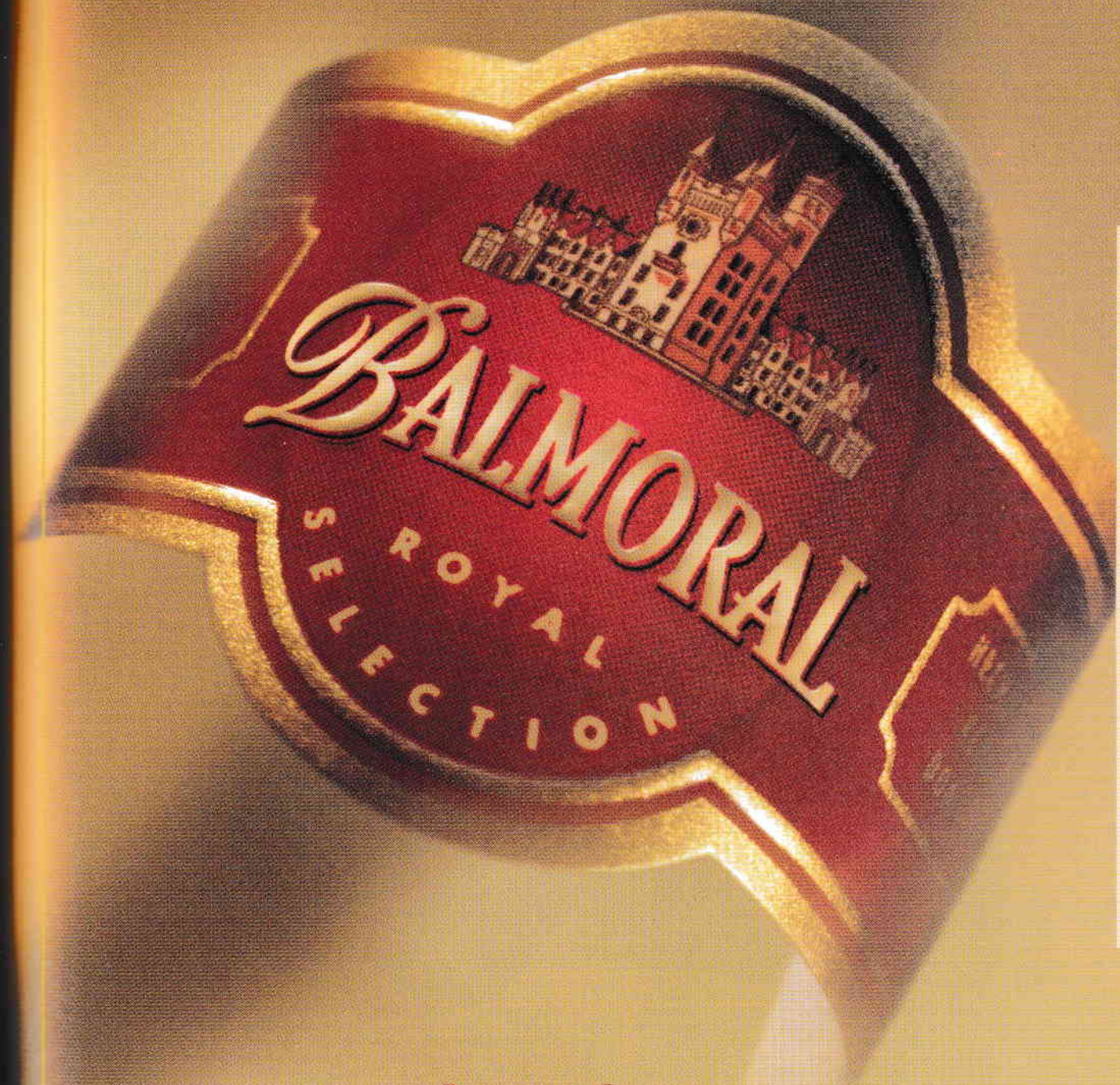

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A Pipemaker's Long and Widening Road

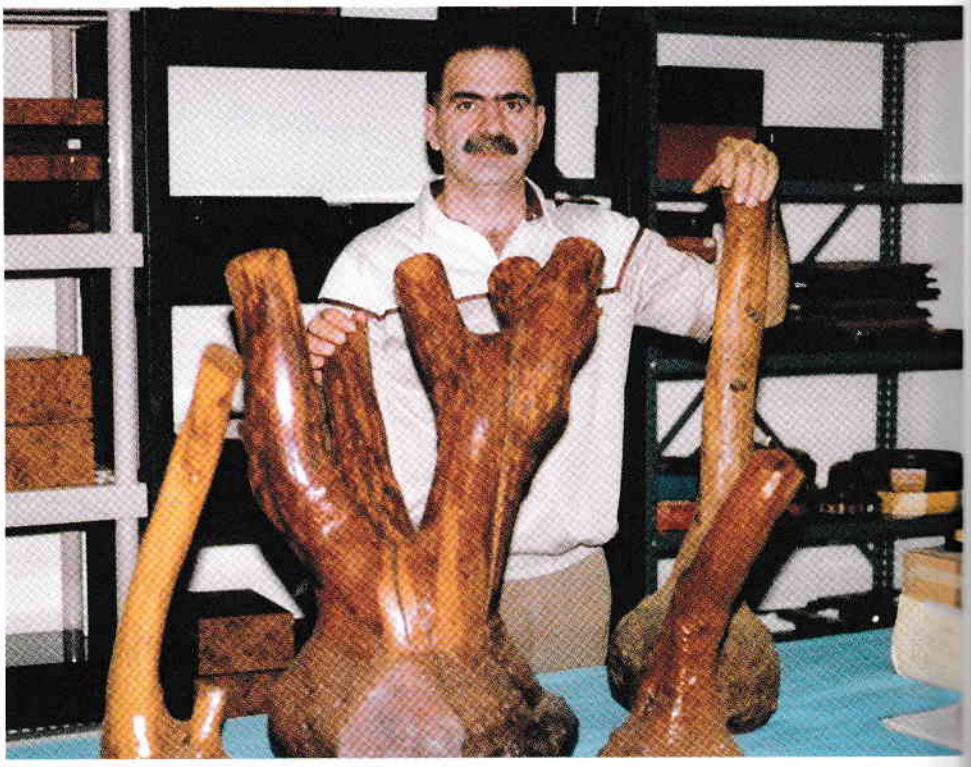
Calabresi Smoking Pipes combine the best of Italian and American workmanship

by Chuck Stanion and Phil Bowling

The Tampa office suite doesn't look like much from outside in the hot, noisy parking lot. It has an industrial, pre-fab, almost military look. Exhibiting no particular personality, it is differentiated from other businesses in the immediate area only by the sign that spells out its name: Cristom Import and Export.

But inside—that's a whole new story. One short step over the threshold initiates dramatic changes, not only in temperature and humidity, but in sounds, atmosphere and psychological comfort. Pipes line the walls of the friendly reception area, filling display boards with dozens of Calabresi shapes and designs. A glass cabinet exhibits varieties of pipe tampers, cigar cutters, pipe racks and stands, cigar holders, lighters and ashtrays, most incorporating the rich texture and natural lines of hand-shaped briar. Sounds drift into the room from different directions at different intensities, indicating a maze of offices, storage rooms, workshop areas. A dot-matrix printer chatters off in one direction, some voices conversing in Italian come from another, two phones ring in the distance, grinding and drilling machinery whine through the walls, and a variety of thumps more felt than heard signal the movement of heavy boxes being shifted and piled somewhere deep in the building. The smell of briar dust and wood stain is barely perceptible, overridden by the invigorating scent of fresh cedar.

Thomas Cristiano's voice emerges from the background. "Welcome, welcome!" he says, striding into the room. "Please, come in, come in! Be comfortable!" He is not a large man, but that does not register until later. His most distinguishing feature—his intensely dark eyes—make him larger than his physical size. His soft, melodious, Italian-accented voice makes you feel immediately at ease—But those eyes...they seem to see more than they should; they display quick understanding, and they telegraph a personality that is efficient and goal-oriented. Seconds after meeting Cristiano you like him and want to be liked by him, but something tells you that the title "friend" is not lightly conferred by this quiet, charismatic man.



His office is museumlike. Glass cases are filled with antique and special-edition pipes. An Italian woodcarving hangs on the wall behind his desk. Giant burls of briar sit on the floor with two-foot lengths of heath trunk still protruding from them. Photos of briar-harvesting hang over an archway leading into a storage area. A soft glow of polished wood filters the room's light as Cristiano sits and begins to tell his story.

He grew up in Calabria, Italy, famous for its fine briar. However, he was not involved in pipe production until moving to the United States at age 16.

His introduction to pipes was somewhat earlier than that, though. While he wouldn't smoke a pipe regularly for a few more years, Cristiano had been impressed with the intricacies of handmade pipes at a tender age.

"My brother bought a pipe when he was 17," says Cristiano. "I was 11, but I tried his pipe. I nearly choked to death. That was my first experience with pipes." He laughs. "I will never forget that pipe. It was a sandblasted bulldog."

Nine years would pass before he would smoke a pipe regularly. "I began smoking a pipe when I was in the Air Force," he says. "I started off smoking mixture 79. Now I tend to like a Burley with Latakia."

Less than two weeks after arriving in the United States, Cristiano started working for S.M. Frank & Company, manufacturer of Kaywoodie, Medico and Yello-Bole pipes, in Richland Hill, New York. He spoke no English at that time.

"I was a floor boy," he says with a grin. "A floor boy counts and grades the blocks of wood, categorizes them, counts selected pipes and puts them in stock." This would continue for two years as he worked daily in the factory and gradually learned the English language. There was a two-year interruption in his pipemaking career when he spent 1971-'72 in the U.S. Air Force, but he returned to S.M. Frank immediately afterward, this time in the finishing department.

When S.M. Frank decided to open a second factory in Long Island, New York in 1974, Cristiano was named foreman of the finishing department. Within a year, he was supervisor of four departments in the factory.

However, three years later the Long Island factory closed and its operations were absorbed by the original factory. Cristiano returned to Richland Hill, but was ready for a change.

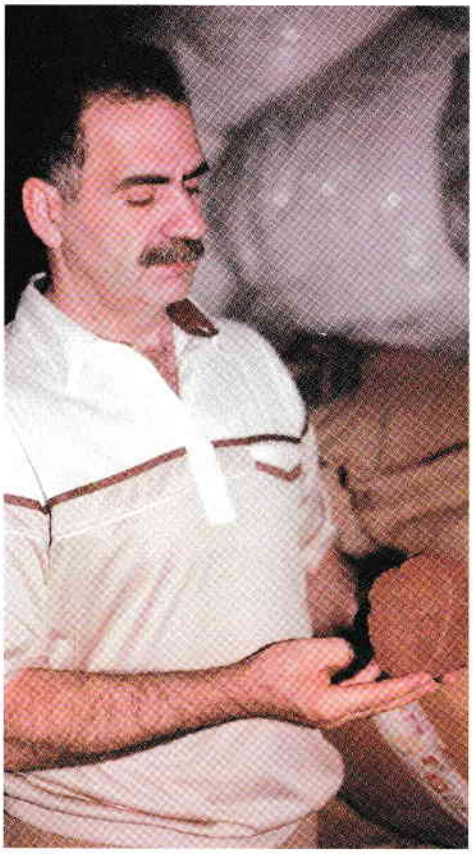
In May 1978, Cristiano moved to Tampa and became production manager for Edward's Wholesale. But when S.M. Frank announced the closing of its original factory in 1979 and its intent to purchase all its pipes from outside sources, Cristiano moved back to New York to make pipes on a contract basis for his old employer.

This new business was incorporated as Calabresi Smoking Pipes in September 1980, with two of his brothers and a fourth partner as 25 percent owners. It was housed in a rented garage. "We later rented the annex of a church in Westhampton Beach," says Cristiano. "I guess you could say we made some of the first holy pipes."

The move was very successful. "Within six months, we had grown so much that we expanded the business to 9,000 square feet of work space."

In 1987, Cristiano decided to move the business to Tampa, Florida. Calabresi Smoking Pipes closed its doors and a new company, R&M Smoking Pipes, opened. However, Cristiano retained the Calabresi brand name, which would later come in handy. Then, in late 1990, Cristiano formed a partnership with Alberto Montini of Mastro de Paja in Italy, which made and still makes fine Italian briar pipes. "We formed a company called Mastro De Paja USA to help me keep inventory and sales separate from those of my own company. I would work on a commission basis for my sales," says Cristiano.

Cristiano began promoting Mastro de Paja, and sales increased in the United



States. In 1994 Cristiano became a partner in Mastro de Paja USA, but in 1997 the partners decided to go their separate ways. Cristiano returned to promoting his Cristom, Cristiano and Calabresi products, which include pipes, humidors and smoking accessories.

To maintain cost-effectiveness and high quality, 55 to 60 percent of the Calabresi production is completed in the United States, and the rest in Italy. Of the work done in the U.S., Cristom does about half, though Cristiano maintains quality control over all phases, in both Italy and the U.S. "We do about half here on these pipes," says Cristiano, "and my brother Renato Cristiano does the other half through his company, R&M." And if the two have a problem to discuss, it's easy to handle—the offices for both companies are located in the same building. Interestingly, there is still a tie to the S.M. Frank Company—Renato's R&M Pipes is responsible for the production of Kaywoodie pipes for S.M. Frank.

Cristom Imports & Exports is a family operation. Cristiano; his wife, Enza; Enza's sister and brother-in-law and their son Tony Cerra are five of the 15 full-time employees at Cristom. Cristiano's two oldest children work part time in the business, which has a considerable influence on the U.S. pipe market. "We are really the third-largest mass producer of pipes in the U.S.," says Cristiano. There's Dr. Grabow, and S.M. Frank, and we're next."

"Some Calabresi pipes are roughed out in Italy," says Cristiano, "though they enter this country in various phases of completion. And others are manufactured entirely within the U.S. Most of the final finishing and stamping occurs here though." The Calabresi pipes that are made completely in this country include the Raffaele series, the Free Forms, the Fancy series, and the Budget pipes. It is important to Cristiano that he provide American-made pipes, though his ties with Italy and financial requisites, as well as the desire to have the finest pipes possible, have caused a sort of hybrid Italian/American manufacturing system.

"About 3,500 dozen Calabresi Smoking Pipes are manufactured each year," says Cristiano. "We used to make an enormous number of private label pipes, but we have reduced that. We make very few private labels now." The concentration is on the finer pipes.

Besides the Calabresi lines, which sell at retail for anywhere from $13 to $200, Cristom also manufactures and distributes the Cristiano regular ($70 to $160) and the Thomas Cristiano Signature series pipes ($110 to $450). The Cristiano Signature series represents the finest pipes produced by Cristom.

"The briar is mainly Italian," says Cristiano. "We've been using Calabrian briar for years and years and years. That is the origin of the name Calabresi—it comes from Calabria. Now I also use some Corsican briar some from Morocco and some Grecian."

The mouthpiece material is the best possible. "For filter pipes," says Cristiano, "we use nylon, and we use vulcanite—good vulcanite, because there are so many different standards of vulcanite. Other pipes get Perspex—what most people call Lucite—and that comes in different qualities too, pertaining to the color, so you have to be careful. In reality it is an acrylic. It's plastic, not Lucite. Lucite is a trade name belonging to the DuPont company. But Lucite has become the accepted term for the material."

Black Lucite is the preferred material for the high-grade pipes. "It doesn't miscolor," says Cristiano. "It's a little harder on the bite than vulcanite, but if you want the mouthpiece to hold a gloss all the time, it does not turn, it does not tarnish like vulcanite. Rubber has a tendency to tarnish under the sun. Imagine what the acidity of your saliva does to turn it even more. But with a Perspex mouthpiece, that does not happen."

Thomas Cristiano was captivated by

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the pipe industry at an early age, and his career has followed a widening and expanding path from his early days counting briar blocks as a floor boy. Now he manufactures, imports and distributes not only fine pipes, but smoking accessories for every taste and budget. And his dedication to the hobby is reflected in his determination to supply some of the finest pipes available. Reasonably priced, Calabresi Smoking Pipes represent an excellent value in the current market of high-priced, quality pipes. Available at tobacco shops everywhere, they should be seen to be properly appreciated. ***P&T***

FREE FORM "CESARE": Pipes mounted with assorted colored Perspex military style mouthpiece. (Pipe Bowl made in Italy, assembled and finished in USA)

#4000 A-Natural
#4100 B-Orange
#4200 C-Two-Tone
#4300 D-Cherry-Red
#4400 S-Spot-Carved
#4500 F-Overall-Carved

FREE FORM "RAFFAELE": Pipes mounted with assorted Perspex military style mouthpiece. (Made in USA)

A-Natural
B-Orange
C-Walnut
D-Spot-Carved

T CRISTIANO SIGNATURE-FATTE A MANO - (HANDMADE):

"A" Top-of-the-line natural finish, perfect, plain, personalized with single or double silver bands—black Perspex mouthpiece

"B" Light orange, red, noce—regular, perfect, with single or double sil ver bands—black Perspex mouth piece

"C" Medium orange, red, noce—regular perfect, with single or double silver bands—black Perspex mouthpiece

"D" Burgundy—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"E" Walnut—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"F" Spot Carved—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"G" Dark Carved—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"H" Natural Sandblast—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"I" Brown Sandblast—regular, perfect, with single or double silver bands—black Perspex mouthpiece

"TC#1" Full bent light orange with sterling silver cap and silver band mounted—black Perspex mouthpiece

CRISTIANO SERIES:

RACCORDO: Large Bowl with briar extender, brass or Perspex ring. Available in four finishes: light orange, walnut, spot-carved and hand rusticated.

DIAGONALE: Large bowl with nickel band and Perspex; available in orange, red, spot-carved or overall hand rusticated.

FREE FORM "FANCY": Pipes mounted with assorted colored Perspex military style mouthpiece. Comes with pouch and box. (Made in USA)
(These pipes are contoured, providing a unique personalization.)

#3000 A-Natural
#3100 B-Light Orange
#3200 C-Walnut
#3300 D-Spot-Carved
#3400 E-Overall-Carved

FREE FORM "SMALL" (CARLO): Pipes mounted with assorted colored Perspex military style mouthpieces. (Made in USA)

#1200 A-Natural
#1210 B-Light Orange
#1220 C-Walnut
#1230 D-Spot-Carved

MASSICCIA: Extra-Large Bowl. These pipes are mounted with Black Perspex mouthpiece. (Made in USA)

#1500-1 Smooth Orange Canadian
#1500-3 Smooth Orange Brandy Bent
#1510-2 Smooth Walnut Lovat
#1510-4 Smooth Walnut Bent Apple
#1520-6 Spot-Carved Apple
#1520-8 Spot-Carved Fancy
#1530-7 Overall-Carved Dublin Bent
#1530-S Overall-Carved Billiard
****All Shapes Available in all Finishes****

DANESI: Large Bowl. These pipes are mounted with an offset saddle Black Perspex mouthpiece.

#800 Smooth Orange Full Bent
#800 Smooth Orange Billiard
#810 Smooth Walnut Bell
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Figural Humidors

These humidors are full of history, beauty and humor. And you can put tobacco in them, too

by Joe Horowitz

My first tobacco jar was a faded terra cotta displaying the face of a woman—Caucasian, black and oriental—on each of its three surfaces. I have never seen another.

The dialogue in the shop went as follows:

"What is this?"

"It's a tobacco jar."

"Where do they come from?"

"Nobody knows anything about them. They're just little novelties."

"Are they expensive?"

"Not really. They run 10 to 15 dollars. Do you like it?"

"Yes."

"That will be 15 dollars."

The price was never that low again, but the theme of ignorance of their background was repeated over and over. Aside from a series in the English magazine *Antiques and Art Weekly* by Roger Fresco-Corbu in the '70s, there were only a few scattered articles in antique magazines, and there was no coherent work or in-depth study attempted to organize the subject.

An inquiry for tobacco jars in an English town famous for its antique shops was met with the starchy response: "We don't deal in bric-a-brac." Another knowledgeable dealer sold me a marvelous country woman holding a wine bottle as a candy jar. And I can't count the number of times I am shown tobacco tins with the insistence that they are humidors.

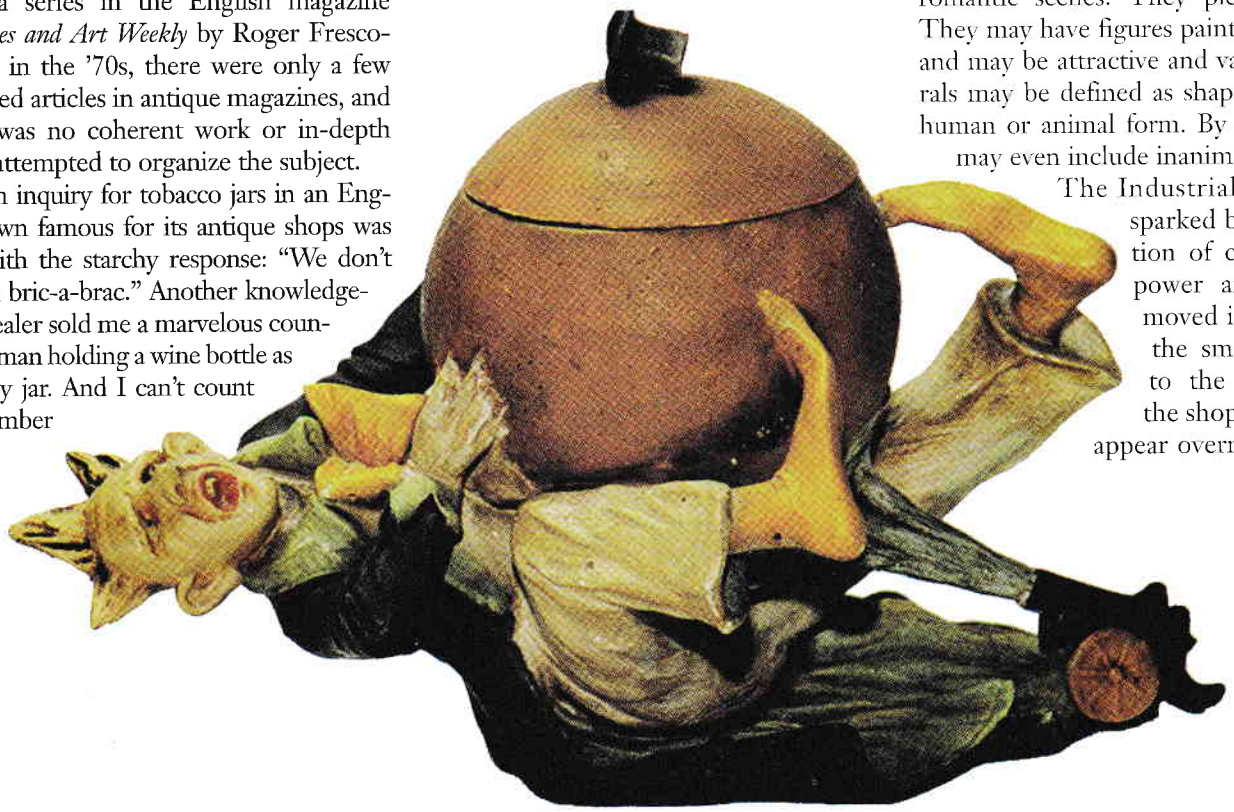
Following my retirement 10 years ago, I began extensive meetings with dealers and collectors, and a search of museums and libraries. I haunted antique shows and auctions and probably made a pest of myself. It has been my privilege to photograph and document 25 private collections and review material in the Austrian Tobacco Museum in Vienna, the Victoria and Albert in London, the Strong Museum in Rochester and the Museum of Decorative Arts in Prague. The archives in this museum, near the heart of Bohemian tobacco jar production, yielded only a single photograph.

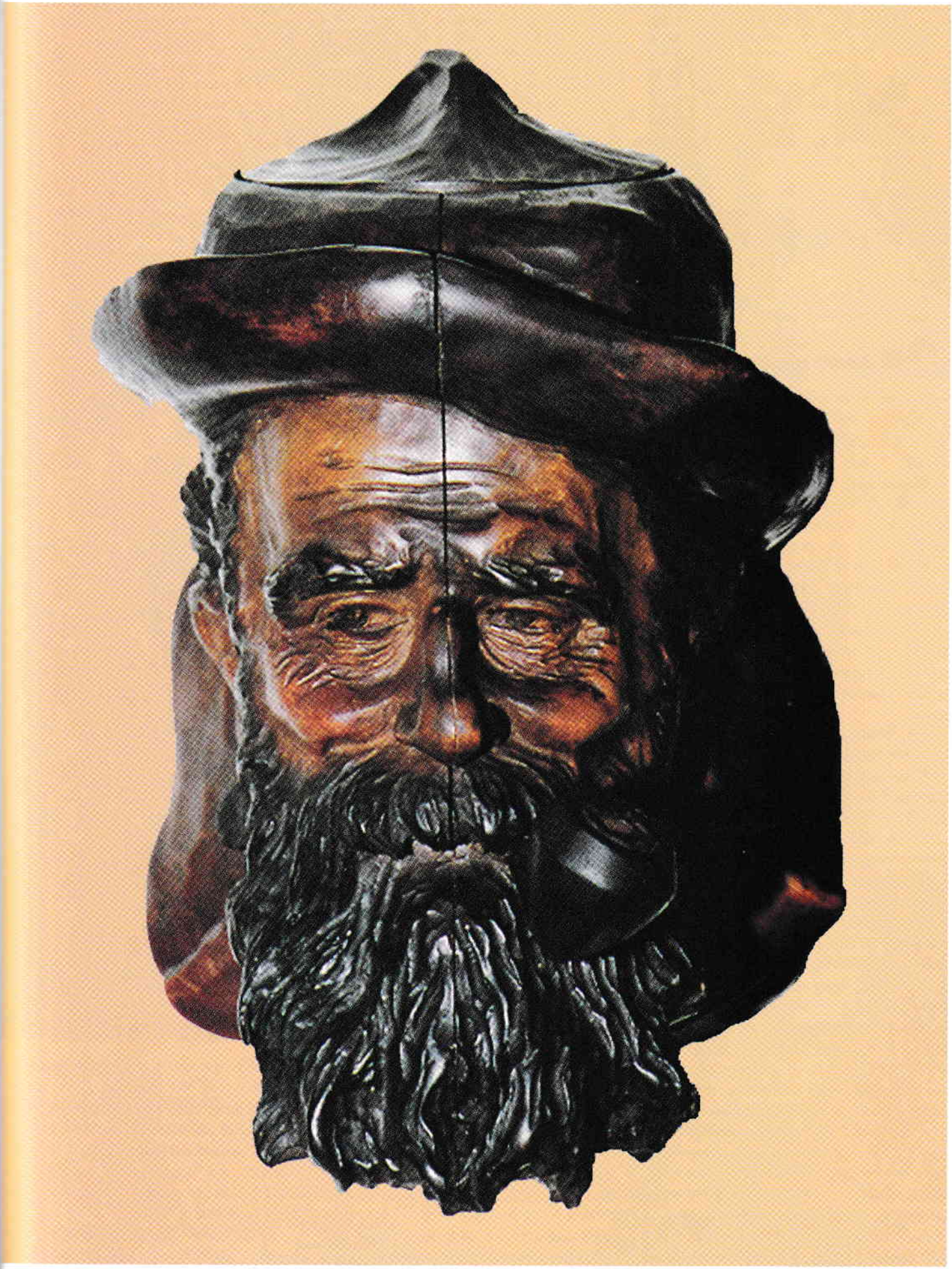
Bits and pieces of information were discovered in the National Bibliotek in Vienna, the Sterling Library at Yale and the Scholes Library at the Graduate School of Ceramics at Alfred University. Some 10,000 jars later, obviously with a number of repeats, patterns have emerged and I am comfortable in writing and talking about figural tobacco jars.

Nothing enhances the pleasure of pipe smoking more than a fresh pipe and properly conditioned tobacco. Storage containers as simple as a zip-lock bag or a humidor as elegant as a bronze bust share a common characteristic: They prevent our precious weed from drying out.

Over the centuries humidors have been formed of wood, leather, metal, clay and stone, and for the most part tended to be basically boxy or cylindrical. Decoration has varied from simple coloring to romantic scenes. They please the eye. They may have figures painted or applied and may be attractive and valuable. Figurals may be defined as shapes relating to human or animal form. By extension we may even include inanimate objects.

The Industrial Revolution sparked by the utilization of coal for heat, power and transport moved industry from the small workshop to the factory. But the shops did not disappear overnight. A cata-





log from the London International Exposition of 1862 has a section on Austro-Hungarian ceramics, which states, "...the production of stoneware...occupies fifty-four manufactories...the production of common pottery occupies 8,500 potters in all parts of the empire. In some places...a multitude of potteries will be found crowded together, but no extensive establishments have till now carried this branch of the industry."

No longer restricted to horse-drawn wagons on unpaved roadways or slow-moving barges on rivers and canals, goods could now reach markets faster via railroads.

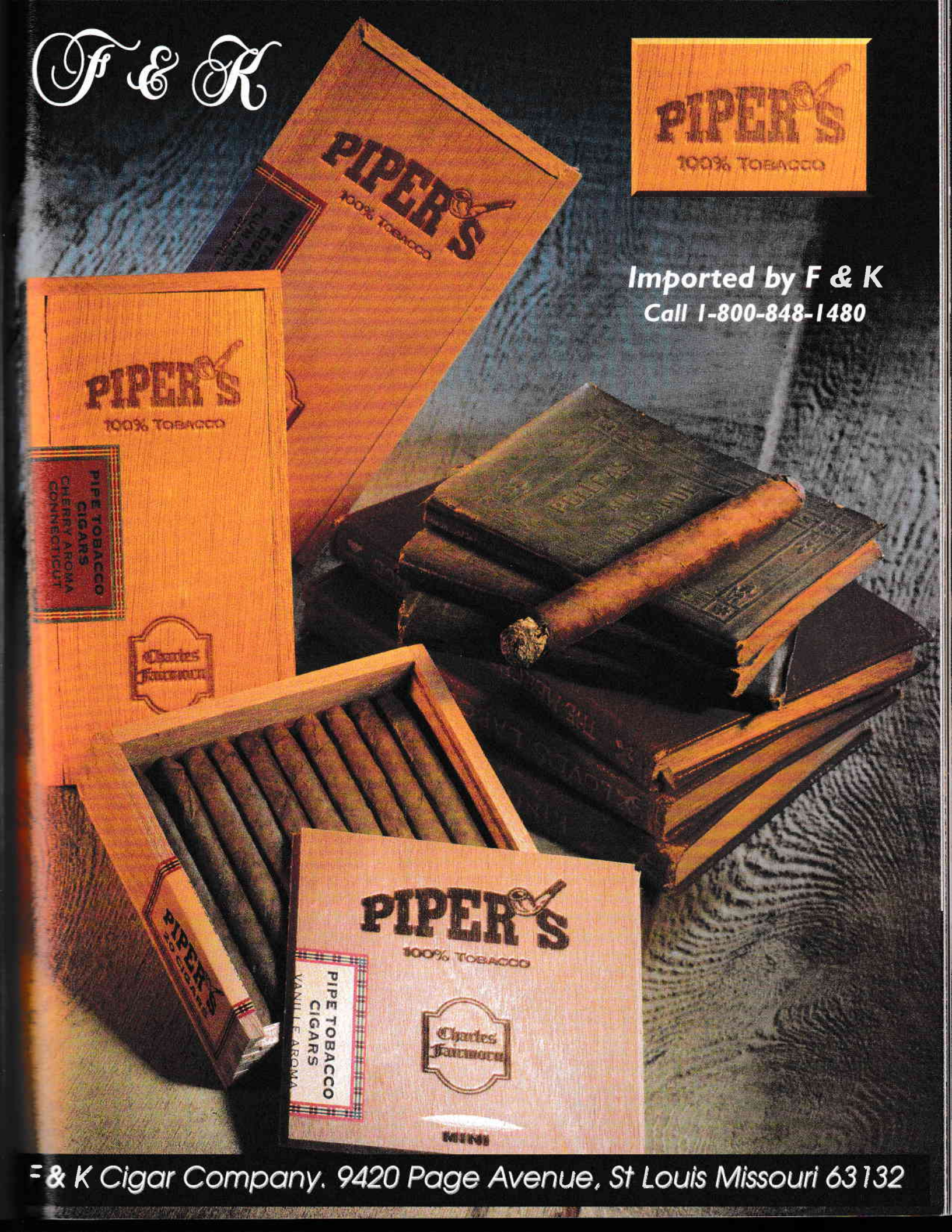
A cheap raw material—clay—and reusable molds permitted the creation of hollow figures, which when lidded became figural humidors. To retain perspective, we must remember that tobacco jars were only a part of the total production of these firms. This time coincided with the Victorian era. A relatively large middle class was emerging and many figurals represented the styles and alleged social values of the time: propriety, sobriety and sentimentality.

As my research expanded, marks were identified and sources were uncovered leading to several clear-cut conclusions. The principal source, accounting for probably 90 to 95 percent of figural tobacco jars, was Bohemia, originally part of the Austro-Hungarian Empire and currently the westernmost part of the Czech Republic. The predominant material for figural tobacco jars was terra cotta, which is fired at relatively low temperatures, reducing the cost of manufacture. Painting may be done without refiring, again helping to keep costs down.

Small simple figurals, especially heads, could be marketed at modest prices. Pipe smoking was widespread, and volume sales must have been enormous, since so many have survived.

A step up from painted terra cottas are the glazed terra cottas frequently referred to as the majolicas. These shiny glazes required an additional firing and would have been slightly higher in price. As small-size heads, they are almost as numerous as the painted terra cottas. They usually show a pattern or mold mark but almost never display a factory mark. Most share similar colorings and the characteristic eye treatment of a golden iris and a punched-in pupil not present in the flat-painted terra cottas.

The major identifiable potteries are Johann Maresch of Aussig an der Elbe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Bernhard Bloch from Eichwald, Josef Strnact of Turn-Teplitz and Wm. Schiller & Sohn in Bodenbach. Although I have been unable to find any original factory material, their work is identifiable, since the factory mark is usually present. Marks may help to date the time of manufacture.

It is not unusual to find similar or identical jars with different factory marks. We will probably never know whether this was piracy or the sale of molds from one pottery to another. Another probability is the sale of undecorated wares to a specialized decorating shop.

The McKinley Act of 1892 required a country of origin mark on all items imported into the United States. Goods made prior to that date are unmarked. Beginning in 1922 the country of origin mark was preceded by the words "made in." Since many jars were reissued over time, a perusal of markings may aid in dating. However, pieces that arrived here secondarily, e.g., were personal possessions or came here secondhand, may be unmarked despite a later date of manufacture.

As the Germanic names suggest, it was Germans who were the Bohemian potters. For those of you who recall recent European history, Hitler's invasion and takeover of Czechoslovakia in 1939 was to "release" these ethnic Germans. He omitted mentioning the value of Czech heavy industry to the *Wehrmacht.*

But back to tobacco jars. Porcelain figurals were predominantly the work of Conta & Böhme of Possneck in Thuringia. They are best known for large, heavy porcelains including several series—sentimental domestic figures including children and animals, women in masquerade or pseudo-military garb and male figures in early 19th century dress. Their work is rarely marked, but weight, colorings and unglazed mating edges with identifying match marks permit easy recognition.

Most English tobacco jars were fashioned as decorated cylinders. Production was dominated by Doulton, who created hundreds of different styles and patterns. There are some interesting Staffordshire figures dating back to the mid-1800s, which have been reproduced time and again and are still being cranked out today. The current pieces lack the detail and color of the originals. The eccentric Martins Brothers created a group of owl-like fantasy birds, including tobacco jars, that now command prices in the five-figure range.

With the exception of a series of five heads created by Dickens-Weller of Zanesville, Ohio, around the turn of the century, American production of tobacco figurals is virtually nonexistent. Some were produced in France, especially in Sarregue mines, but rare is the figural marked Portugal or Belgium.

There are some carved wood figurals. A few are hand-carved one-of-a-kind, but I suspect that many were created on duplicating machines, which were in use more then a century ago. Readily molded papier-maché was used to create some good-sized heads. Handsome bronze heads, primarily animal, are among the more rare and expensive figurals. ▶

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Classification is straightforward. There are human heads and figures, animal heads and figures, composites that consist of two unrelated components, for example a head sitting as the top of a barrel or sack, and the miscellaneous, such as a bottle, ball or building.

Of greatest interest are the human and animal heads and figures. Many are finely modeled, particularly those in bisque or porcelain, and are on a par with the best in ceramic art.

Heads are dominated by the middle-age male, frequently with hat, cap or pipe. The same head may be found in different sizes, colors or finishes (flat paint or glaze). Judicious change in painted or applied detail to identical molds resulted in "different" jars. They are lifelike and were created with a broad range of expressions. There are sailors, men of the cloth, droll, comic and diabolic figures. Feminine heads usually portray the younger woman. Children are less common.

There are numerous ethnic heads and figures, including Native Americans, African-Americans, Asians and Arabs. Many ethnic heads reveal romanticizing or stylizing, which may degenerate into stereotype and caricature. There is a predominance of black heads and figures, and they command significantly higher prices than their white counterparts.

Full figures were certainly more expensive to manufacture, detail and finish, and their buyers were more likely to be middle class. They lack the lightness and personality associated with heads and are more representative of their buyers. However, all is not solemn and static. There are elves and gnomes, playful monks, humor and parody, Palmer Cox Brownies and numerous roly-polies.

Themes, occupations and recreations and, of course, middle-age males are well-represented. There are some marvelous country women, barmaids, elegant Victorian ladies and sentimental youthful figures. Bernhard Bloch produced a large group of realistic and identifiable heads of state and historic figures, usually seated, which are in great demand by collectors.

A series of large, waist-up figures, mostly from Johann Maresch, are among the most lifelike and detailed of all figurals. They are not well-known and are underrated. The extensive series of black figures are well-done, sympathetic and for the most part represent African-Americans.

Dogs, cats, pigs and monkeys are the animals most commonly represented. They were created either as heads or full figures. Competition between tobacco jar collectors and animal and majolica collectors is responsible for escalating prices in this area. Many times the figures are costumed parodies of human behavior.

Composites, predominantly from Johann Maresch, reveal an ingenious method of creating an extensive line of jars with minimal retooling. Assume 10 different lids, each of which fits any of 10 different bases. We have created a hundred different jars. Since there are far more than 10 lids and 10 bases, the variety is immense. This is another area overlooked by collectors.

What about the controversial sponge hole? This partially enclosed space on the interior of the lid is present in about one-half of all figural tobacco jars. Its presence

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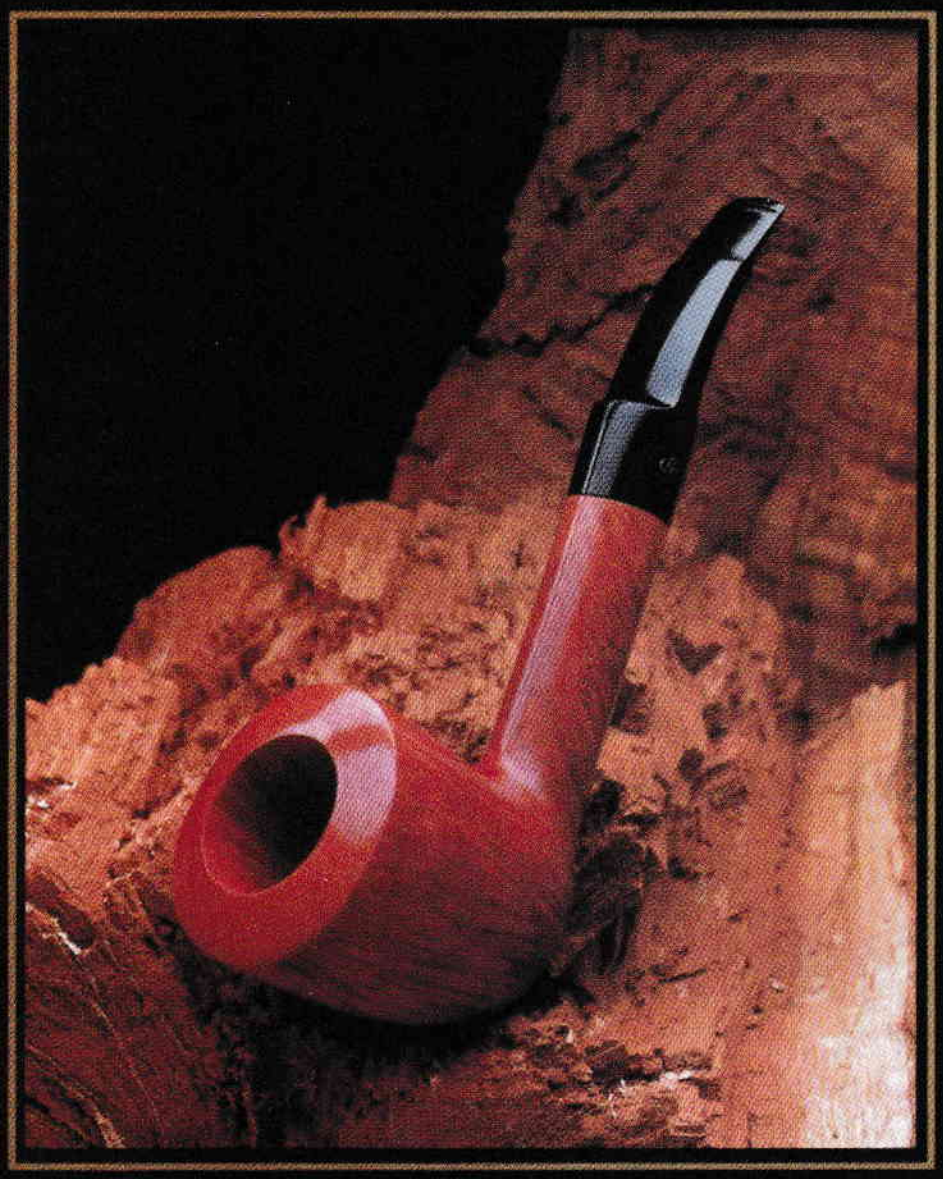
or absence should have no effect on value. In general, lids on figurals are not a precise or snug fit, and I am sure that many old-time pipe smokers must have added something to maintain that just-right humidity in their smoking tobacco. Enjoy these 100-year-old figurals for the visual delight they bring and let them add another sensual pleasure to our aromatic cloud.

Many of the more modest figurals, particularly heads, are readily available at antique shops and antique shows. For those of you interested in pursuing these intriguing pieces, there are now two excellent resources:

1. The Society of Tobacco Jar Collectors, which welcomes new members and will send a flier on request. Contact them at 3011 Fallstaff Rd., Baltimore, MD 21909, e-mail *jfigtobjar@aol.com* or phone 410.358.1323.

2. The just-published *Figural Humidors—Mostly Victorian*. This hardcover book includes some 950 color illustrations and offers a wealth of information on evaluating tobacco jars, including grading for availability and relative value. ***P&T***

About the author: Joe Horowitz is a retired physician who has been researching and documenting tobacco jars for 35 years. In 1992 he served as guest curator for the first American exhibition of figural tobacco jars at the Museum of Tobacco, Art and History in Nashville, Tennessee. Horowitz is the founder of the Society of Tobacco Jar Collectors, as well as the author of several articles and two books on the subject of figural tobacco jars.



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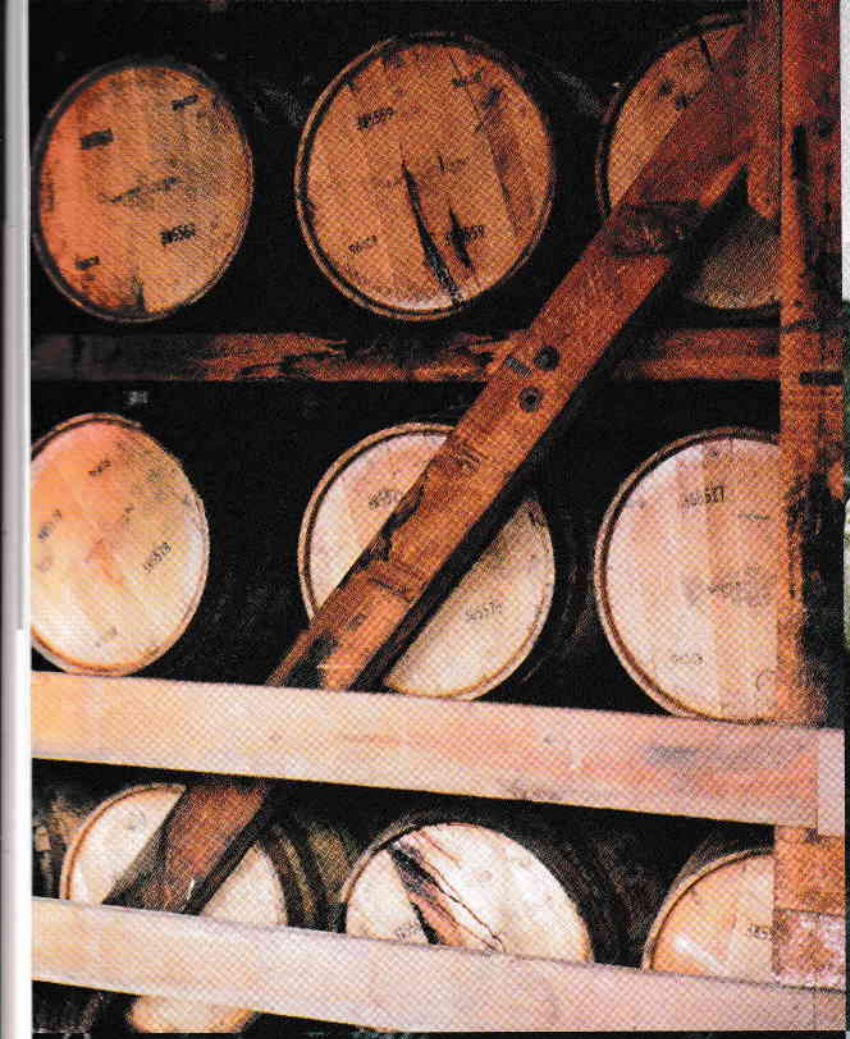
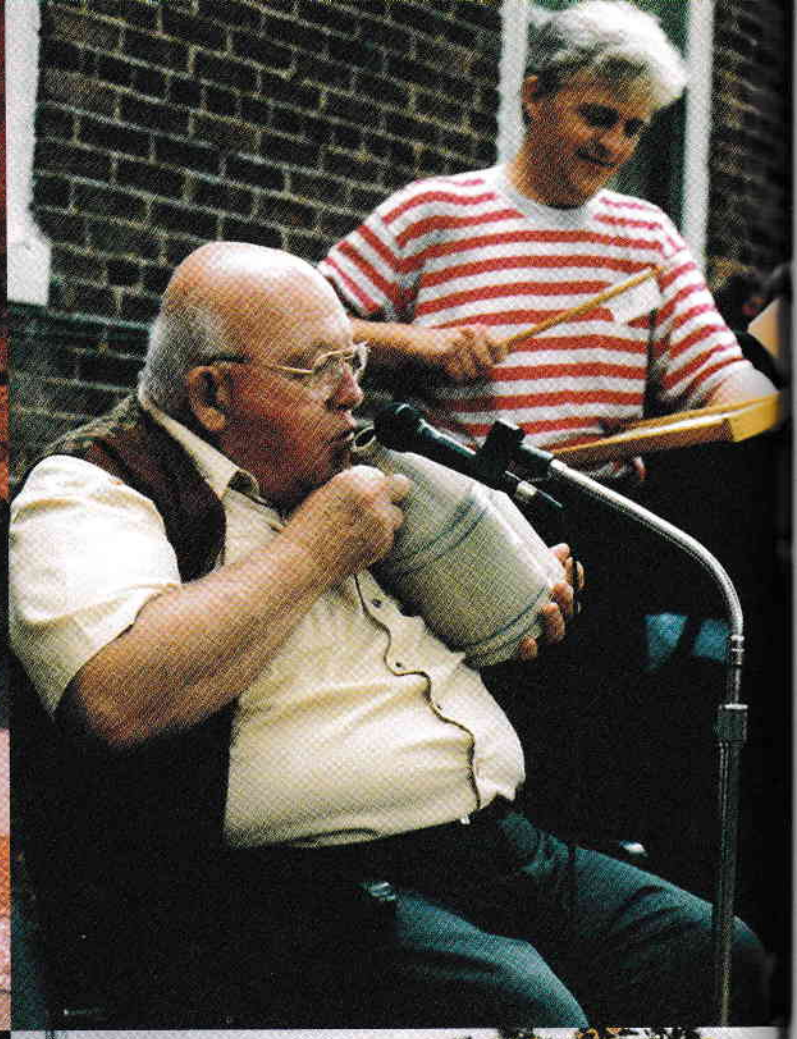




Celebrating Bourbon

Kentucky town honors spirit history with annual festival

by Phil Bowling

Bourbon tastings, backyard barbecues, barrel relay contests, concerts and a town festival. It all takes place every September as the folks in Bardstown, Kentucky, celebrate one of their claims-to-fame—being known as the birthplace of bourbon whiskey.

And celebrate they did! Bourbon was found everywhere you turned. But should you have had a desire for a cold brew or a refreshing other-spirited drink, such as a vodka tonic—forget it!

It was all about bourbon. Served by itself, in a glass with a splash of water, over ice and even with a mixer such as soda water or a soft drink. Bourbon was used in barbecue sauces, marinades and chocolate candies. It was even mixed into the orange juice served at one breakfast function!

Now that's a love for bourbon!

But bourbon purists would never adulterate their fine spirit with anything like sugar-filled soft drinks. Their philosophy: A bourbon, much like a fine bowl of pipe tobacco, or a premium cigar, should be appreciated for what it is and what it was meant to be.

Bardstown, with a population of 7,500, is a picturesque Southern town with the main streets meeting at the courthouse square. Just a 45-minute drive south from Louisville, Bardstown is Kentucky's second-oldest city, having been incorporated in 1788. But the distilling history of the area goes back further—to 1776. Thus, Bardstown is best known as the "Bourbon Capital of the World," having once been the home to some 22 operating distilleries. Four distilleries remain today: Heaven Hill, Maker's Mark, Jim Beam and Four Roses.

It was because of this bourbon festival that Bardstown played host to visitors from across the United States and Canada, as well as from the Czech Republic, the United Kingdom and Japan. All visitors seemed to enjoy the southern hospitality.

On a side note, Bardstown is also the location responsible for helping the Commonwealth of Kentucky achieve its cherished state song, "My Old Kentucky Home."

Famed composer Stephen Collins Foster penned the song after a visit to a relative's plantation in Bardstown. Born on July 4, 1826, near Pittsburgh, Foster produced nearly 300 compositions and arrangements before his death at the age of 37.

Other songs written by Foster include "Oh! Susanna," "Camptown Races," "Beautiful Dreamer," "(I Dream of) Jeanie with the Light Brown Hair," and "Old Folks at Home (Swanee River)."

So, in addition to the annual bourbon festival, each summer Bardstown plays host to a large number of tourists who come to see the play, "The Stephen Foster Story." The musical tribute to the composer's life is celebrating its 40th anniversary this year at the My Old Kentucky Home State Park Amphitheater.

The Seventh Annual Kentucky Bourbon Festival officially got underway Thursday, Sept. 17. And the celebration didn't end until late Sunday evening after the last note of music played and the final drop of bourbon was poured.

One of the first stops at the Bourbon Festival had to be the Oscar Getz Museum of Whiskey History. Housed in an 1826 building, the museum features liquor stills, vintage photographs, bottles, a Victorian bar, rare documents and advertising art—all pertaining to the history of whiskey and bourbon.

Then, you had to get out the map and plan some tours of the area distilleries. This was a fascinating part of the festival weekend. ▶

The festival really got rolling later Thursday with an evening of bourbon, cigars and jazz music. And for those who wanted something a little different—a chef taught a course in cooking some favorite dishes with bourbon! We opted for the smoking affair!

On Friday, an afternoon panel discussion, featuring several master distillers, gave an introduction to the history of bourbon and answered questions from the audience.

Running throughout the weekend was an arts and crafts fair and food area, where attendees could sample some of the area's finest in culinary and artistic delights. This proved quite popular with the families.

Also on the agenda for Friday was a demonstration in the craft of barrel making and a trip on the My Old Kentucky Home Dinner Train—featuring a delightful meal, fine bourbons, and the rolling hills of Bardstown's countryside.

Country artists Tanya Tucker and Trace Adkins showed up for a lively concert later that night.

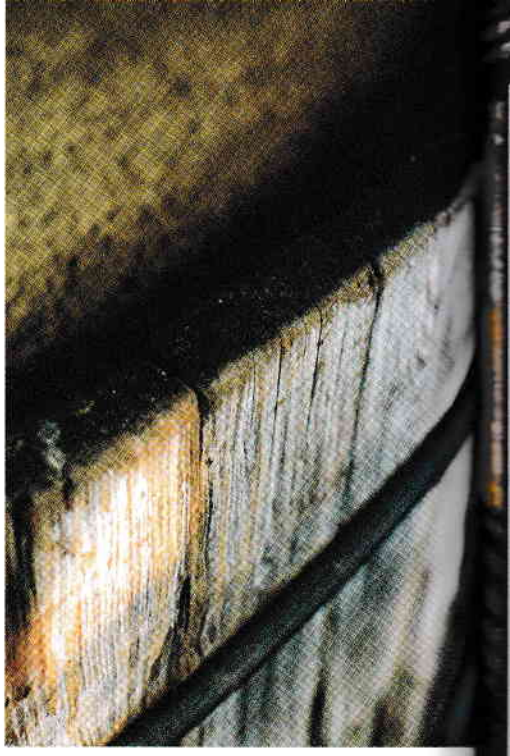
Throughout the weekend, many private affairs also were held—including a party at the home of Bill Samuels (president of Maker's Mark and descendant of the distillery's founding family); a backyard bourbon tasting and barbecue at the home of Booker Noe (Jim Beam's grandson); and private classes in bourbon making and personal tours of distilleries.

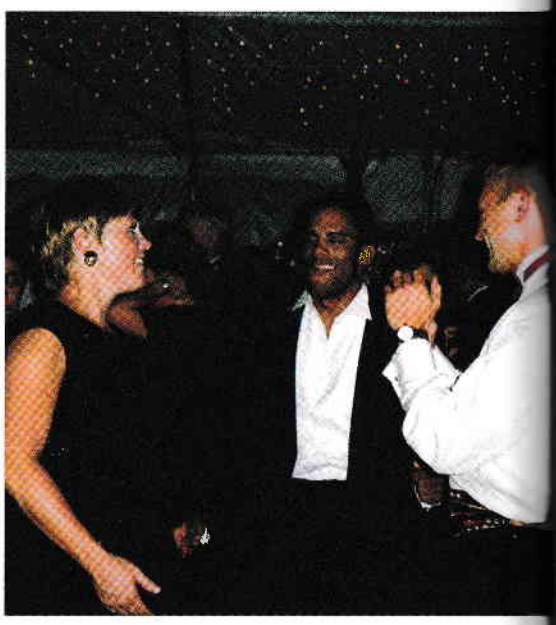
Saturday got started early with a golf tournament and a 5-K run. Others opted for a leisurely start to a relaxing Saturday with participation in the Barrel Head painting contest. And by late morning, things were really rolling along, literally, at the World Championship Bourbon Barrel Relay, in which contestants rolled 500-pound bourbon barrels along a path—judged for time and precision!

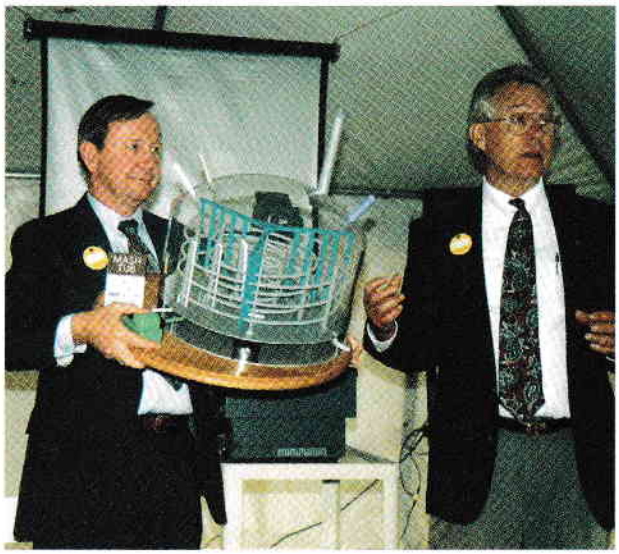
That afternoon, folks boarded the train again for an old-fashioned train robbery at the nearby Kentucky Railway Museum.

For those with a little curiosity, or some spare cash, the Master Distiller's Auction proved a fun way to spend an afternoon. Attendees had the opportunity to bid on special, limited-edition bourbons that had been autographed and certified by the master distillers.

Saturday night had a little something for everyone: the dinner train, the Kentucky Bourbon Dash at the local motor speedway and the Great Kentucky Bour-







Four Roses offered tours of the factory and a crash course in how bourbon is distilled.

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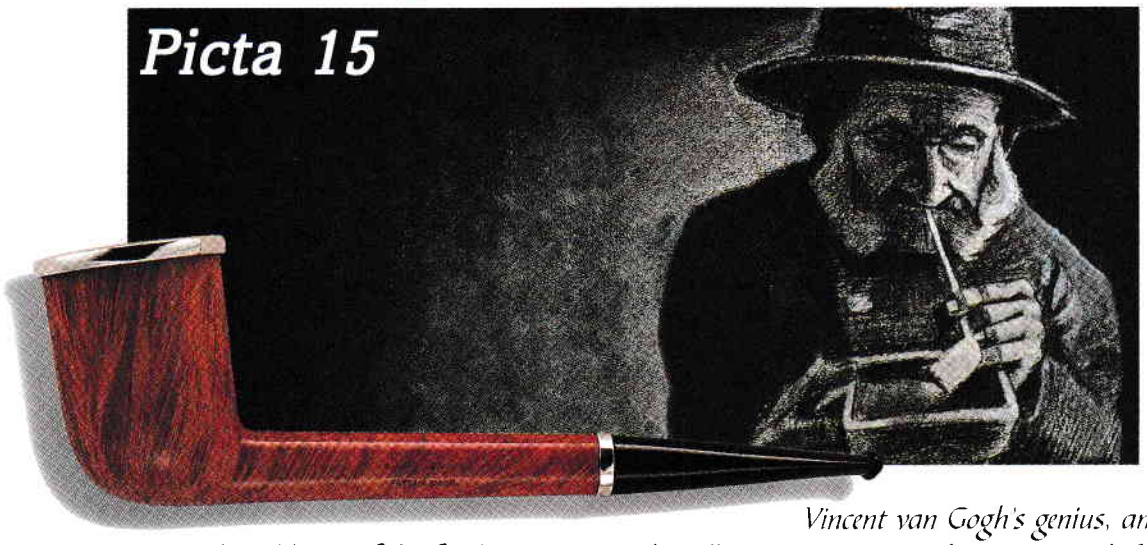

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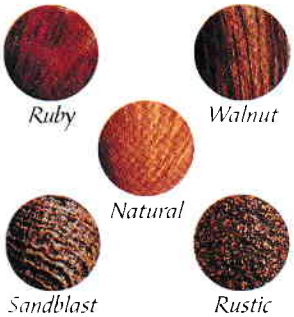

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bon Tasting & Gala, a black-tie affair.

The formal gala was held under tents on the grounds of the My Old Kentucky Home State Park. While most of the ladies donned formal gowns and the gentlemen dressed in classic black tuxedos, the folks at Maker's Mark opted for a more retro look. The ladies wore flapper dresses and the gents sported zoot suits, hats and tommy guns for a real speak-easy effect. Keystone Kops also were found roaming the area. And the specialty at the Maker's Mark sampling bar—Apple Manhattans!

Another group of nontraditionalist gentlemen sported tuxedo jackets, ties and shirts, but opted for khaki shorts and sandals to finish off the ensemble. And one fellow came dressed in a classic kilt. With the humidity of the late summer evening, many regretted not having had the shorts or kilt idea themselves!

The first few hours of the formal gala were spent going from tasting station to tasting station. Bill Samuels happily horsed around with guests—always with his tommy gun in one hand and a Manhattan glass in the other. And Booker Noe rocked gently on a re-creation of a southern porch while sipping his namesake Booker's bourbon and posing for pictures with attendees.

Once everyone got into the spirit of things, it was time to move to another tent for an exquisite dinner, a little more drinking and then a late night of dancing to live music by The Trendells. At least half of the attendees were still going strong as bartenders announced final call at the open bars and the last dance was played.

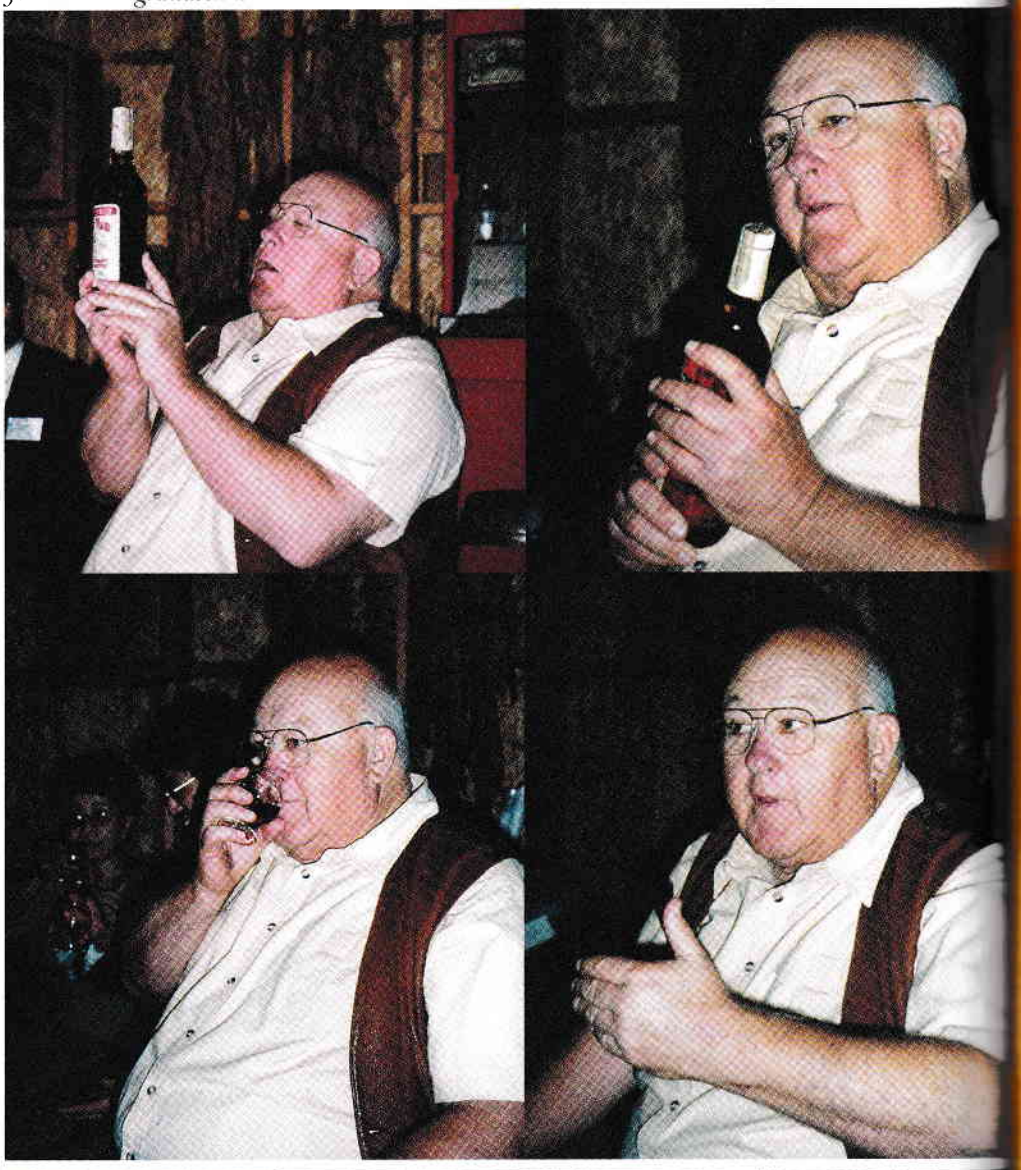
The final official event of the 1998 Kentucky Bourbon Festival was the Sour Mash Shuffle. This comical event featured local waiters and celebrities racing to the finish line with a tray of glasses filled with fine bourbon. Participants were judged for accuracy, speed and the level of spirits left in the glasses.

Unfortunately, the party had to end and all the out-of-towners had to make their way back to reality! But not before making some mental notes on which bourbon tasted best while smoking that English blend, or that robust Honduran stogie!

And maybe just one more bourbon on the rocks, please. ***P&T***

For more information call or write Historic Bardstown Tourist & Convention Commission, P.O. Box 867B, Bardstown, KY 40004. 1.800.638.4877.

Jim Beam's grandson Booker Noe



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PIPE STUFF

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Two 1998 Christmas pipes have been introduced by Ardor, each hand-carved by artisan Dorelio Rovera in his factory in Varese, Italy. Made from the best Mediterranean briar available, the mouthpieces on these pipes feature a briar bulb decoration. One pipe is black rusticate with a carved Christmas tree and the other is a brown rusticate with carved holly leaves and red berries. Each pipe is numbered, with only 50 of each to be produced. For the Ardor retailer nearest you, contact Monjure International, 12 Cedar Creek Drive, Jamestown, NC 27282; telephone 336.889.2390; or fax 336.889.9437.

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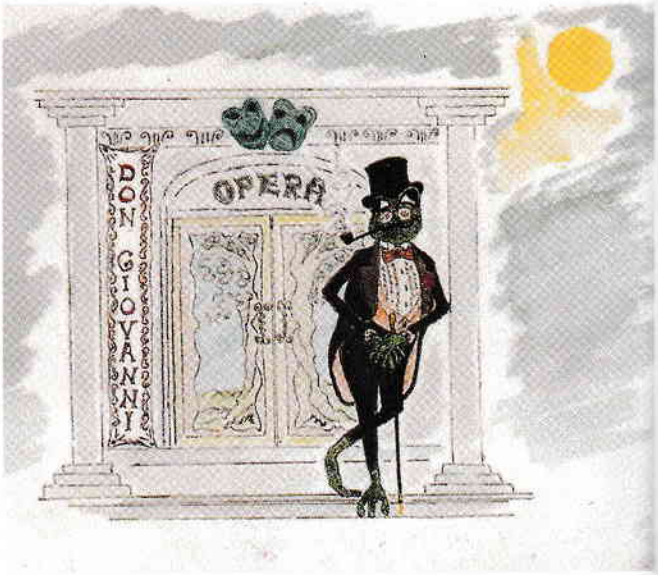
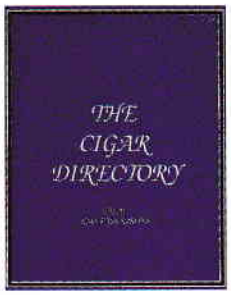
That famous pondside pipe tobacco connoisseur FrogMorton is out on the town in top hat and tails smoking a new blend: FrogMorton On The Town. From McClelland Tobacco Company, FrogMorton On The Town is fragrant with premium Turkish tobaccos, but does not stray far from its roots in the popular original blend, FrogMorton, with its subtle sweetness and full Latakia flavor. McClelland's Craftsbury line of tobaccos—Virginia Woods, Deep Hollow and Grey Havens—along with FrogMorton and FrogMorton On The Town, are now available in both 50- and 100-gram tins. For the retailer nearest you, contact the McClelland Tobacco Company, telephone 816.474.6994, or fax 816.474.1666.





Cigar Directory

This handy book is a state-by-state directory of more than 7,000 companies dealing with pipes, smokers' articles and tobacco. Listed are names, addresses and phone numbers. When you're traveling to a new city and curious about what shops to see, this is the book you need. Price: $19.95. For additional information, contact Reis Enterprises, 1900 Harrison Street, Quincy, IL 62301; telephone 217.228.1950; or fax 217.228.6053.

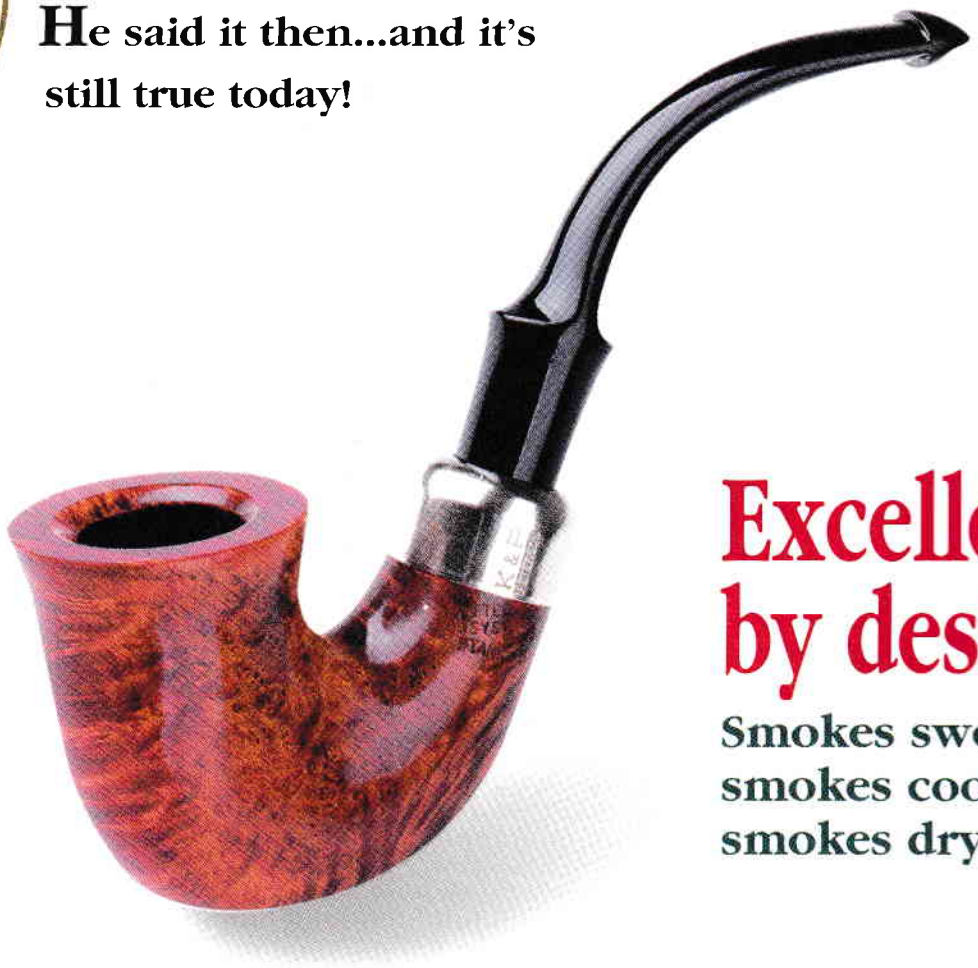
Vintage Bourbon

Evan Williams Single Barrel Vintage Bourbon is named for Kentucky's first commercial distiller and is the only vintage-dated single-barrel bourbon. Each hand-numbered bottle is drawn unblended from a single oak cask. The fourth vintage, Autumn 1989, is currently available.

"You can't beat this system"

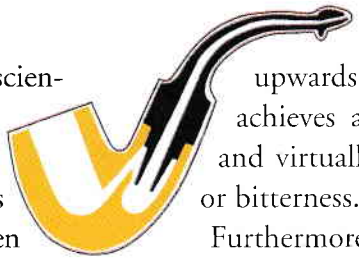
- Charles Peterson, 1890 -

He said it then...and it's still true today!



Excellence by design.

Smokes sweet...
smokes cool...
smokes dry, always.



The Peterson System Pipe was developed scientifically to deliver the best in smoking pleasure. The heart of The System is the unique graduated bore in the mouthpiece. This makes the suction applied by the smoker fifteen times weaker by the time it reaches the tobacco chamber. The result is that all the moisture flows into the reservoir and, thus, cannot reach the smoker's mouth.

The Peterson Lip further enhances the effectiveness of the graduated bore by directing the flow of smoke upwards and away from the tongue. This achieves a uniquely even distribution of smoke and virtually eliminates any chance of tongue-bite or bitterness.

Furthermore, the shape is scientifically contoured so that the tongue rests comfortably in the depression under the opening. Each "P-lip" mouthpiece is made from superior quality vulcanite.

Pick up your award-winning Peterson System Pipe today and taste the excellence...really, it's in the design.

Peterson SYSTEM PIPES

For the tobacconist nearest you call (800) 24 SMOKE
Distributed by Hollco-Rohr

Thomas Hinds pipes and tobacco

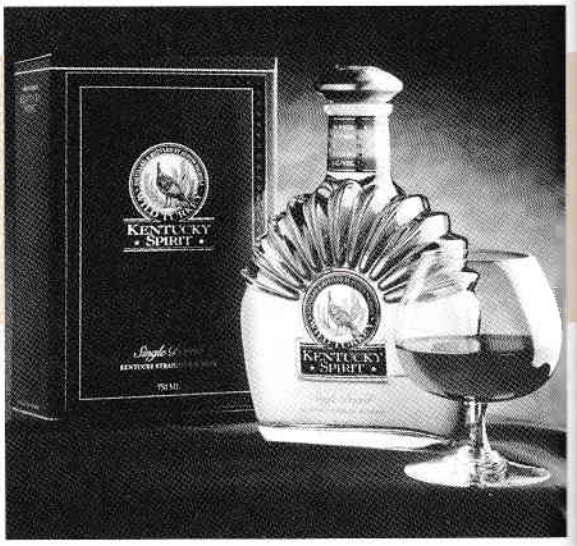
Thomas Hinds has introduced a new line of premium tobaccos and moderately priced pipes. The tobacco blends offer a wide variety of tastes, from the traditional English style found in North York, Coronation Street and Oxford Club to the light aromatic Brookfield, New Haven and Paradise Found. The classically shaped pipes are crafted in Italy and are offered in three finishes: Golden Grain Etched, Polished Dark Grain and Rich Grained Matte. For additional information, contact Uhle Tobacco Company, 800.877.7024 (USA), or Hinds Brothers Tobacco 800.790.7779 (Canada).

Tinsky Christmas Pipe

The 1998 Christmas pipe from Mark Tinsky is now available in the following finishes: natural ($175), light ($150), walnut ($135), sandblast ($115) and rustic ($95). These pipes are stamped with the American logo and below that "Christmas pipe" as well as the year. For additional information, contact American Smoking Pipe Co., HC 88 Box 223, Pocono Lake, PA 18347, or visit *www.AmSmoke.com.*

Wild Turkey

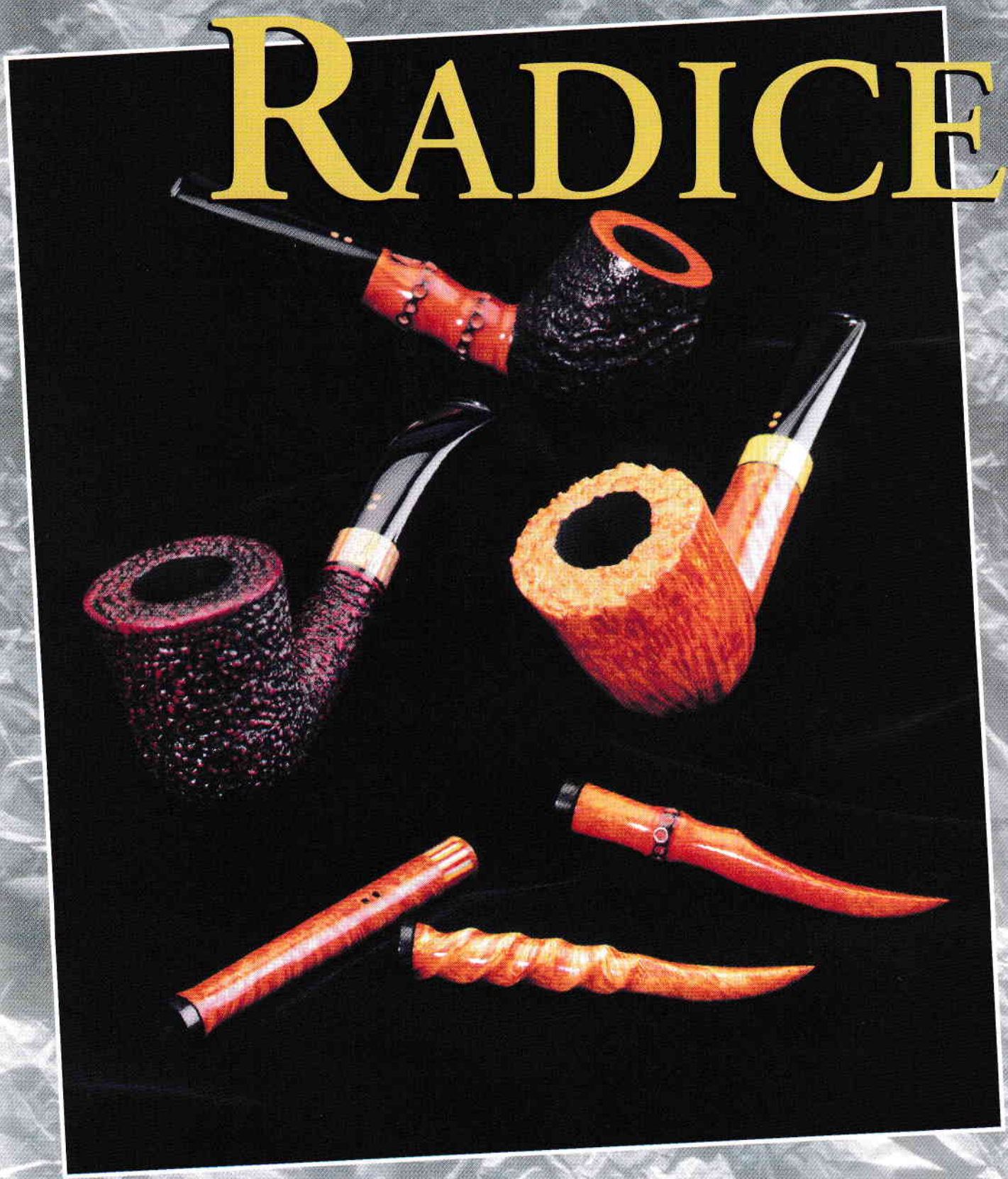
Wild Turkey Kentucky Spirit is a single barrel 101 proof bourbon available nationally for a suggested retail price of $39.99. According to Master Distiller Jimmy Russell, "Wild Turkey Kentucky Spirit is hand-selected to be fuller bodied, and tends to have a rich vanillin flavor with a hint of sweetness."



Peterson

Famous for its system pipes, Peterson also offers a series of stunning freehands. With rich, warm coloring and stunning straight grain, these pipes feature the Peterson mouthpiece for pulling smoke to the roof of the mouth instead of over the tongue, for cooler, non-biting smoking. For the retailer nearest you, contact Hollco-Rohr, 20717 Marilla Street, Chatsworth, CA 91311; telephone 818.885.0850 or 800.24SMOKE.

THE MASTER RADICE

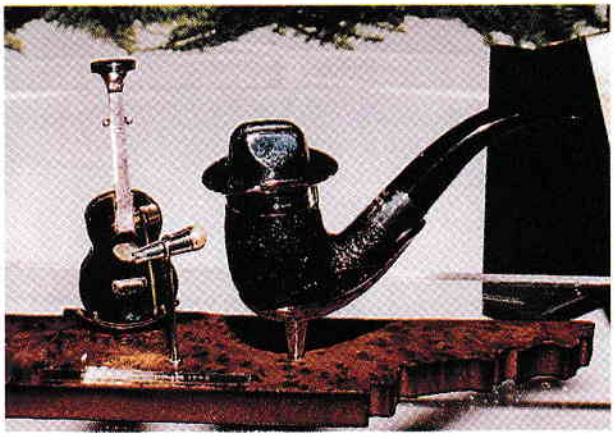


Available at fine tobacconists throughout the U.S.A.
For the name of the retailer nearest you call
1-800-327-4866

ASHTON
Distributors

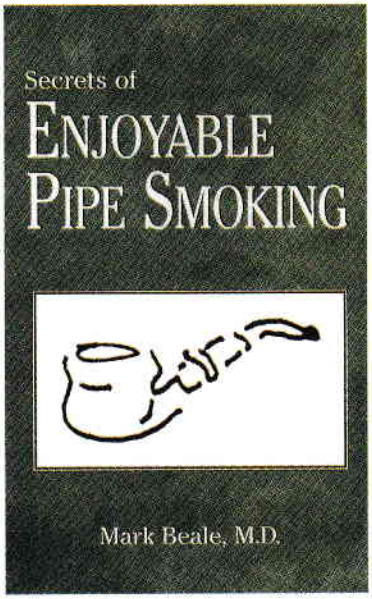
New pipe tobaccos from F&K

These lines of pipe tobacco have now entered the high-grade tobacco market. For additional information or the retailer nearest you, contact F&K Cigar Company, 9420 Page Avenue, St. Louis, MO 63132, or call 800.848.1480.



Dunhill

Every year at the Retail Tobacco Dealers of America Tradeshow, Dunhill unveils a pipe of the year to commemorate the event. Since the 1998 trade show was held in Nashville, Tenn., a musical theme was chosen for the 1998 pipe. Dunhill pipes are available at fine tobacconists everywhere.



Enjoyable Pipe Smoking

This 50-page book covers the basics of pipe smoking, from selecting a new pipe or tobacco to cleaning and collecting pipes. Suggested retail price is $9.95. For additional information, contact Blue Moment Press, 1658A Ben Sawyer Blvd., Mt. Pleasant, SC 29464.

Ser Jacopo

Of all the fine Italian pipes from Ser Jacopo, none is more sought-after than the Diamond, the highest grade possible in the Gemline series from this prestigious firm. As expensive as it is rare, the few that make it to the United States are almost instantly bought. However, there are still plenty of other Ser Jacopos available, and while not of the illustrious perfection of a Diamond, at least they are more affordable. For the retailer nearest you, contact Marble Arch Ltd., P.O. Box 966, Rockville Centre, NY 11571-0966; telephone 516.536.9757; or fax 516.536.9781.

LEGENDARY NAMEBRAND

PIPES, ACCESSORIES & MORE

Distributed By James Norman, Ltd.
Tel:800-525-5629

Joura Pipes

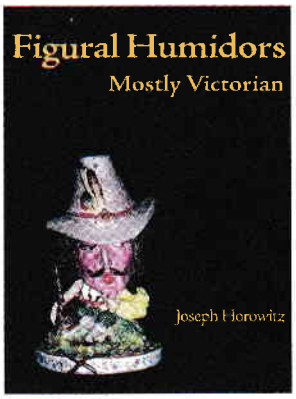
Carving only 300 pipes a year, German pipe artisan Heinz Joura has signed an exclusive agreement with C.A.O. International, which will distribute his pipes in the United States. Long famous in Europe, Joura pipes are fashioned from extremely aged and cured Southern French and Corsican briar. Specializing in fine straight grains, Joura also hand-finishes his mouthpieces for balance and comfort. For the retailer nearest you, contact C.A.O. International, 223 Oceola Avenue, Suite B, Nashville, TN 37209; telephone 615.352.0587 or 800.237.8226; or fax 615.353.0610.

Jensen Pipes

George Jensen Pipes, established in November of 1954 in Copenhagen, Denmark, crafts fine Danish shapes from Mediterranean briar, now available in the United States in three finishes: Half & Half (half smooth briar, half sandblast), Burgundy (red stain) and Orange extra (burnt orange stain). These finishes are available in 10 different shapes from your local tobacconist. For additional information or the name of the retailer nearest you, contact Davidoff of Geneva, 550 West Avenue, Stamford, CT 06902; telephone 203.323.5811; or fax 203.975.0090.

Figural Humidors

Figural Humidors: Mostly Victorian is by Joe Horowitz, an expert with 30 years of experience in the subject. The cost is $80 plus shipping. For additional information call 410.358.1323.



C.A.O. premium tobaccos

C.A.O., most famous for its high-quality meerschaum pipes and cigar humidors, has added a full line of premium pipe tobaccos to its distribution. From the full-bodied London Blend No. 1000, a smooth after-dinner smoke, to the aromatic Gordon Pym, to the classical English Virginia Flake Hamborger Veermaster, every one is an exquisite smoking experience. For the retailer nearest you, contact C.A.O. International, 223 Oceola Avenue, Suite B, Nashville, TN 37209; telephone 615.352.0587 or 800.237.8226; or fax 615.353.0610.

Castello Pipe of the Year

The latest addition to the highly collectible Castello Pipe of the Year series is available in three grades, with suggested retail prices of $430 for the "Castello" grade, $790 for the "Collection" and $900 for the "Fiammata." For the Castello retailer nearest you, contact Castello Pipes North America, P.O. Box 5179, Woodbridge, VA 22194; telephone 703.897.9128; e-mail *castello@castello.net*; or visit *www.castello.net*.

After 116 years of making Premium Pipe Tobaccos,
we thought we had already created our best works.

But our new First Choice Selection has proved us wrong.

Peter Stokkebye International a/s

Peter Stokkebye Pipe Tobacco. It's a family tradition.

Hollco Rohr. Call 1-800 24 SMOKE

Becker & Musico

Paolo Becker and Massimo Musico have combined to forge a partnership in handcrafting fine smoking pipes. Paolo works the bowl of each pipe; Massimo mates mouthpiece to bowl. Paolo hand-finishes each pipe while Massimo does all silver work on army mounts and spigots. The result of this collaboration is an impressive new line of pipes, now available at fine tobacconists. For additional information or the name of the retailer nearest you, contact Ashton Distributors, 12270 Townsend Road, Philadelphia, PA 19154, or telephone 800.327.4866.

Cross-eyed Cricket

A new vintage tinned smoking blend from Cornell & Diehl Tobacco, Cross-eyed Cricket has a base of unsweetened black cavendish and Green River vanilla with a coffee/hazelnut topping. For the retailer nearest you, contact Cornell & Diehl, P.O. Box 475, Morganton, NC 28680-0475; telephone 800.443.0080; fax 828.433.1083; or e-mail *cnd@hci.net*.

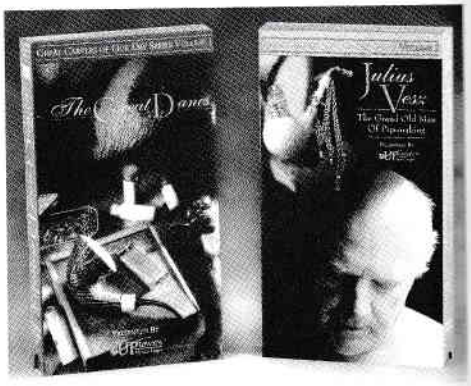
Larsen

At a private showing at the Retail Tobacco Dealers of America Tradeshow in Nashville, W.Ø. Larsen and its distributor, Davidoff, debuted the new LARSEN line. In a quest for the very best value possible for the consumer, Larsen has started a machine-made line of pipes using only extra-extra quality Corsican briar. Typically, briar of this quality has been earmarked for the more expensive handmade pipes only. But by utilizing this same quality briar in machine-made pipes, Larsen is able to offer high quality at a reasonable cost.

The LARSEN line is available in 10 shapes and three finishes, including black sandblast, port-stained smooth and cognac light-stained smooth. Retail prices range from $80 to $150.

Cork inlaid briars

Light and comfortable with briar bowls, these pipes by Italian craftsman Tommaso Spanu provide a light and distinctive smoke with unusual tactile characteristics. For additional information or the name of the retailer nearest you, contact Joe's Pipe Repair & Imports, 2004 Madison Avenue, Edwardsville, IL 62025; telephone 618.656.0892; or fax 618.656.0913.



Pipemakers videos

Ever wonder what it would be like to visit the great pipemakers in their shops and see what goes on there? Now you can with these videos from Music City Marketing. The Great Danes video visits with Jess Chonowitsch, Lars Ivarsson, Bo Nordh, Per Hansen and Ulf Noltensmeier. Canadian craftsman Julius Vesz is covered on another video. For the retailer nearest you, telephone 800.251.3016.

Hot flame.

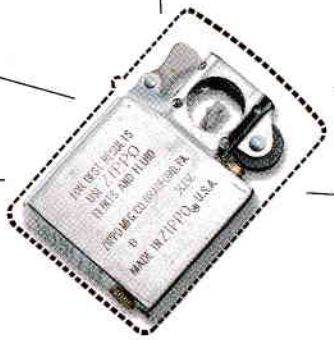
The only thing better than having a Zippo specifically crafted for a pipe is having over 250 cases to choose from.

For those black tie affairs.

Because all men are hunters.

Works as hard as you do.

For the sophisticated.



Zippo pipe chimney

Always keep spare change in your pocket.

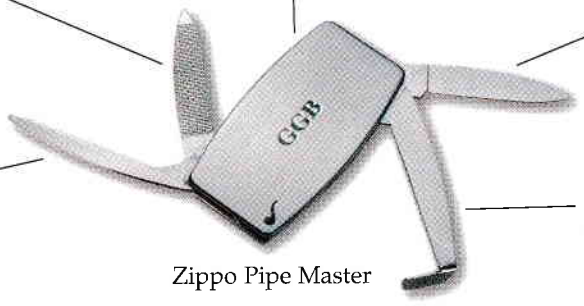
Cool tool.

Introducing the new Zippo Pipe Master. It has everything you need to prep your pipe, and a few extras. Engraving makes it a perfect gift.

Money clip
Keeps your Grants and Jeffersons from wandering.

File
Manicured nails are a sign of intellect.

Knife
Just in case you ever have to defend yourself from surrendering your last pinch of tobacco.



Bowl reamer tool
Doubles as a toothpick when you're desperate.

Pipe tamp
Eliminates that charcoal look caused by tamping the tobacco with the tip of your finger.

Zippo Pipe Master

zippo Use it to start something.

To order call: Tobacco Barns at 800-999-6882.

zippomfg.com

Enclosed are photographs of a pipe made by Kleensmok Pipe Co. of Johnson City, Tennessee, in the late '40s and early '50s. I have never seen a similar pipe in the 50 years I have been smoking a pipe. I thought your readers would be interested in this unusual pipe.

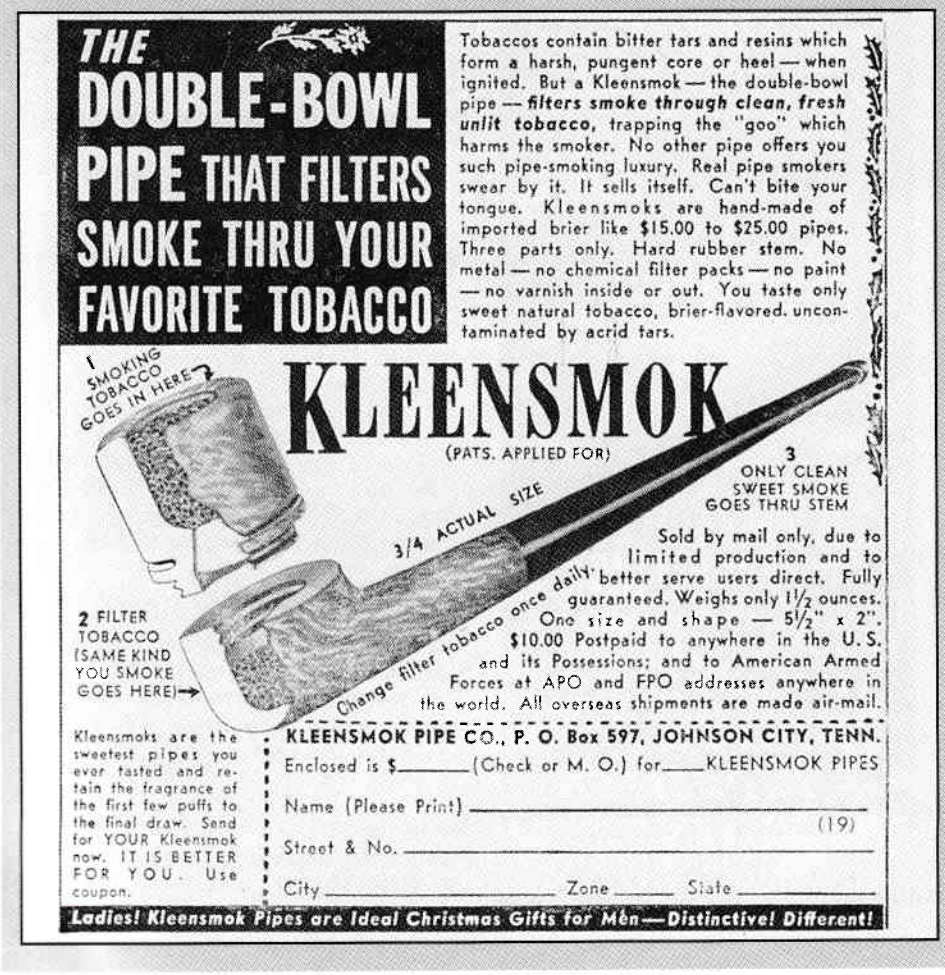
S.B. Miller
Kingsport, Tennessee

The interesting thing about the Kleensmok is its filter system. There are really two bowls in this system. The upper bowl, which holds the tobacco that is burned, screws down onto a lower chamber, which is filled with tobacco that acts as a filter for the upper bowl. An advertisement for the Kleensmok appeared in *Pipe Lovers* magazine in 1946 (see below).

The Kleensmok was marketed with the idea that as smoke was drawn through the tobacco-filter area, it would cool there and be subtly influenced by the flavor of the unburned tobacco. So smokers could experiment by burning one tobacco, but using a different tobacco as a filter/flavoring agent. Thus if aromatics were a little too sweet for you to burn, you could smoke a Virginia tobacco and filter the smoke through an aromatic, or try any number of different combinations.

The pipe is no longer available, unfortunately, so don't write to the address in the ad—the company is long gone.

An advertisment from *Pipe Lovers* magazine, 1946


THE DOUBLE-BOWL PIPE THAT FILTERS SMOKE THRU YOUR FAVORITE TOBACCO
Tobaccos contain bitter tars and resins which form a harsh, pungent core or heel — when ignited. But a Kleensmok — the double-bowl pipe — filters smoke through clean, fresh unlit tobacco, trapping the "goo" which harms the smoker. No other pipe offers you such pipe-smoking luxury. Real pipe smokers swear by it. It sells itself. Can't bite your tongue. Kleensmoks are hand-made of imported brier like $15.00 to $25.00 pipes. Three parts only. Hard rubber stem. No metal — no chemical filter packs — no paint — no varnish inside or out. You taste only sweet natural tobacco, brier-flavored, uncontaminated by acrid tars.
1 SMOKING TOBACCO GOES IN HERE
KLEENSMOK
(PATS. APPLIED FOR)
3/4 ACTUAL SIZE
3 ONLY CLEAN SWEET SMOKE GOES THRU STEM
2 FILTER TOBACCO (SAME KIND YOU SMOKE GOES HERE)
Change filter tobacco once daily
Sold by mail only, due to limited production and to better serve users direct. Fully guaranteed. Weighs only 1½ ounces. One size and shape — 5½" x 2". $10.00 Postpaid to anywhere in the U.S. and its Possessions; and to American Armed Forces at APO and FPO addresses anywhere in the world. All overseas shipments are made air-mail.
Kleensmoks are the sweetest pipes you ever tasted and retain the fragrance of the first few puffs to the final draw. Send for YOUR Kleensmok now. IT IS BETTER FOR YOU. Use coupon.
KLEENSMOK PIPE CO., P. O. Box 597, JOHNSON CITY, TENN.
Enclosed is $_____ (Check or M. O.) for ____ KLEENSMOK PIPES
Name (Please Print) _____
(19)
Street & No. _____
City _____ Zone _____ State _____
Ladies! Kleensmok Pipes are Ideal Christmas Gifts for Men—Distinctive! Different!

Have you ever heard of a make of pipe called a "Skipper Special?" I have a quarter bent model that has nice grain and a medium stain to it, but what's most unusual about it is the carving. It has rows of little notch marks that go around the bowl and underneath it, along with two rows of the notch marks on the bottom of the stem. The shape of the bowl is not quite billiard, and to look at it, you wouldn't think that the bowl is as big as it is. When it's well tamped and lit I can keep it going from an hour to an hour and a half with gentle, steady puffing. All I know is that it was made in the USA. Any help is greatly appreciated.

Adam Roberts
Napa, California

There used to be a USA-made Skipper put out by Wally Frank Company, but I don't have the years it was produced. The Rem-Con Company of Indianapolis, Indiana, also had a Skipper model that began production in 1947. The Rem-Con may be the more likely manufacturer for your pipe, as the Rem-Con was carved with diagonal notches along the sides.

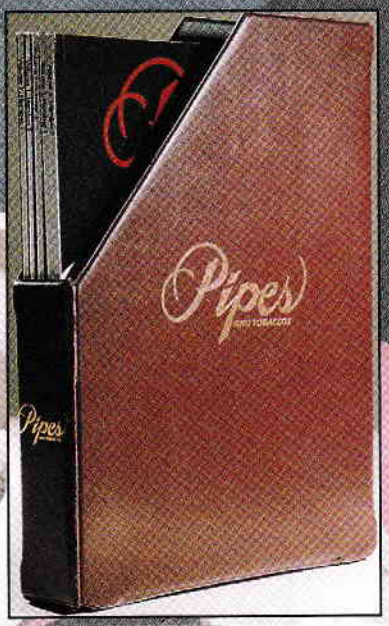
Is there any way of knowing how much nicotine is delivered to the body for the average bowl of pipe tobacco?

Gene Allsup
Cyberspace

Nicotine content is dependent on a number of variables in any given tobacco plant. Nicotine will increase with nitrogen fertilization, for example. Nicotine content is higher at the tip and outer edges of an individual leaf than in the center and at the base. Mature plants have higher nicotine levels than younger plants, and nicotine especially increases after topping. If leaf damage occurs in a plant, the nicotine levels in the undamaged leaves increase

Pipes AND TOBACCOS Gift Gallery

100% cotton, brushed-denim cap with adjustable band, contrasting bill and embroidered logo. Colors available: Tobacco brown cap, black bill, black embroidery (PT100bb)/Tobacco brown cap, black bill, red embroidery (PT100br); (Not shown)/ Navy blue with burgundy bill, burgundy embroidery (PT100nb).
$14.95 each, plus shipping.



The collector's collector. Attractive leather-like library boxes available at a special reduced price for the holidays. (PT500lb)
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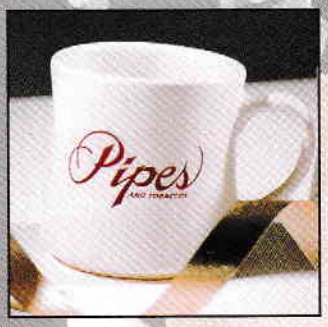

12-ounce ceramic dinner mug. *PIPES and tobaccos* distinctive logo in wine on a cream-colored, man-sized mug. (PT200cr)
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3-inch square decorative wine-colored coaster with gold metal trim. *PIPES and tobaccos* logo imprinted in antique gold (PT300wg)
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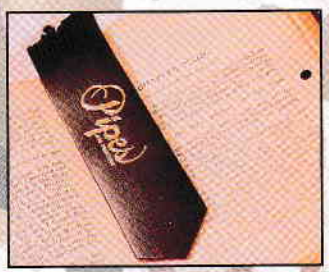

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dramatically, returning to normal after about two weeks. So you can see that nicotine levels can change appreciably from one plant to the next, and from one part of the leaf to the next as well.

If you can determine the components of different blends, though, you may be able to narrow nicotine levels into a broad spectrum. On the average, Maryland and Turkish tobaccos are relatively low in nicotine. Flue-cured or Virginia tobaccos and Burley are medium in nicotine content. Dark fire-cured (Virginia, Kentucky and Tennessee tobaccos cured in wood smoke) and Pennsylvania (mainly used for cigar filler) tobaccos are high in nicotine. So if you know what is in a blend, you can gauge its approximate nicotine potential.

Remember, however, that the membranes of the mouth are not terribly efficient transmitters of nicotine, but that inhaling tobacco smoke will send nicotine to the brain very quickly—within about seven seconds. This said, the amount of nicotine absorbed by the body depends more on how you smoke than on what you smoke. We do not recommend inhaling pipe tobacco smoke. You can also reduce the amount of nicotine your body absorbs by slowing your rate of smoking and by holding the smoke in your mouth for shorter durations.

Perhaps you can help me. Enclosed are some photographs of one of my favorite pipes. It was given me as the Moderator of the Gaelic Society at Iona College in 1980. It is a sandblast with only "The Celtic" inscribed on it. I've never seen another one like it. Can you provide any help? I'd like to own another one.

Henry Arnold
Matawan, New Jersey

Production of The Celtic was by an English company called Duncan's, which stopped distributing the pipe in 1978. According to Michael Feldman of The Smoker in Albany, Duncan's did not actually make the pipe—it was made by either GBD or Barling. I have not been able to determine which. Any help our readers may be able to furnish would be appreciated.

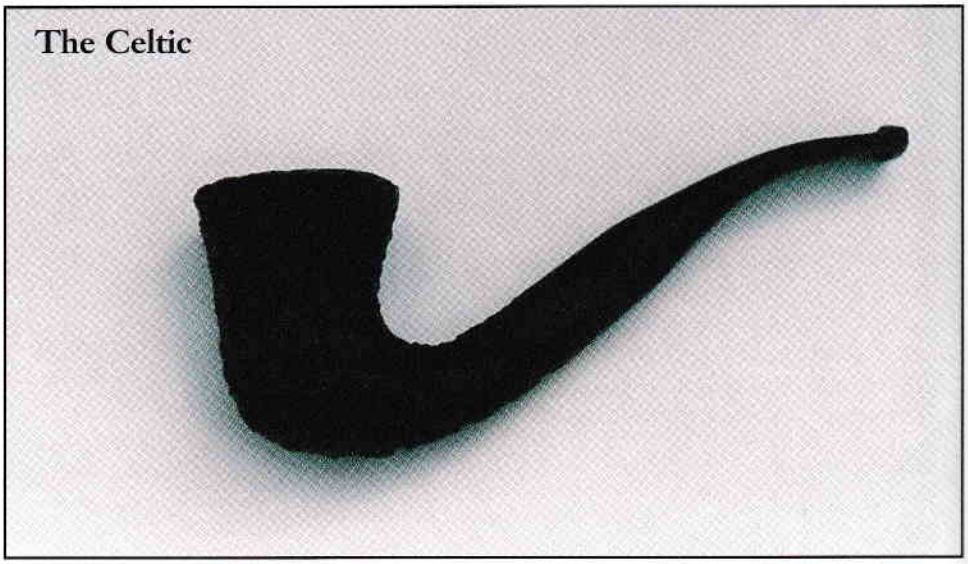
I have just found out that I will be going to London over the Christmas holidays. Do you know of any places there that I should go to look for a pipe or two to purchase (besides Dunhill)?

Also, do you know if Escudo is still available over there?

Mark Spears
Cyberspace

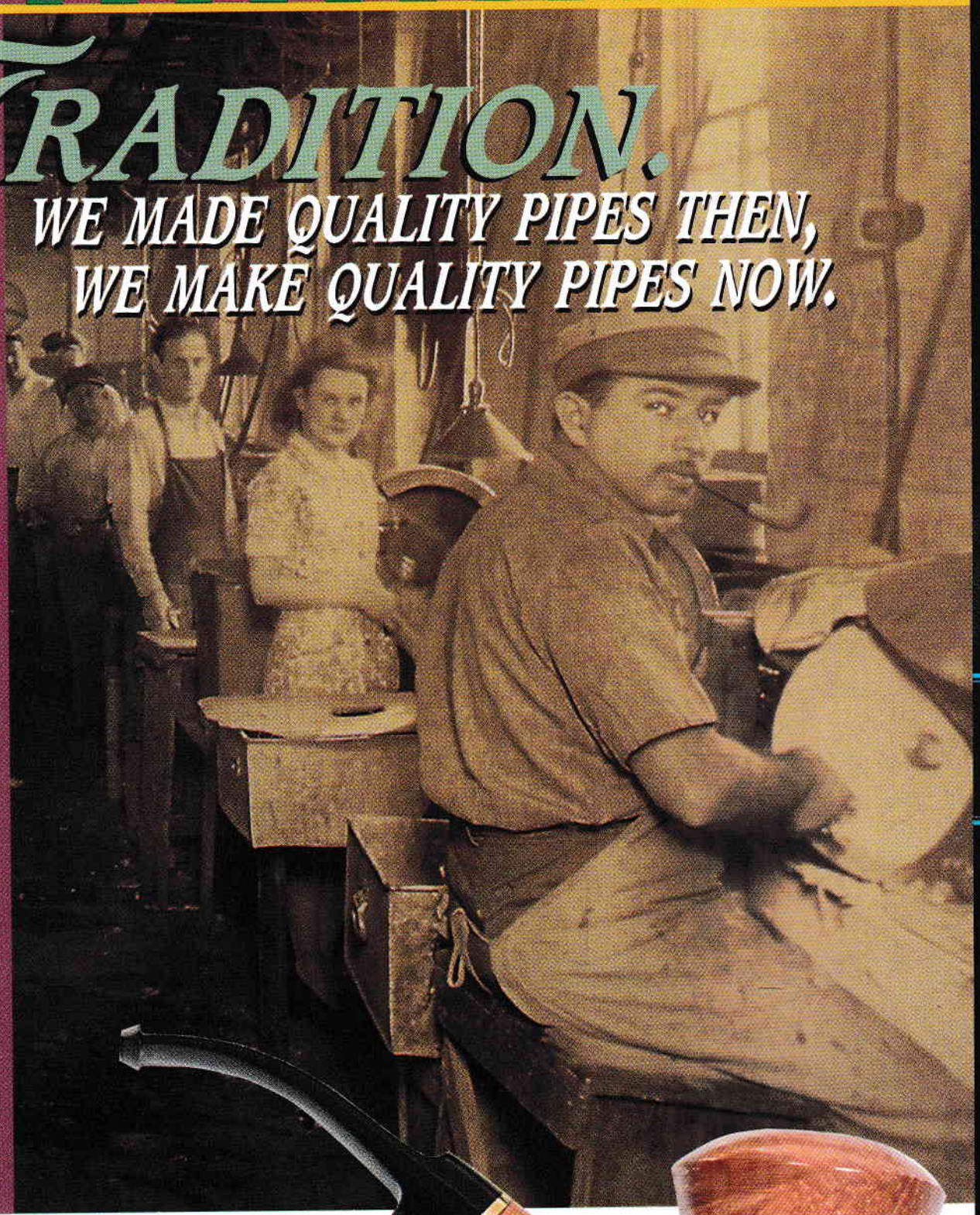
The Dunhill store is impressive, but since you already know about that, your second stop should be Astleys, which has existed in one incarnation or another since the mid-1800s. You won't find tobacco or cigars at Astleys—only pipes, so your concentration won't be divided. The Astley pipe enjoys a worldwide reputation for excellence.

You may also wish to visit Davidoff, which has a selection of fine pipes, including Davidoff pipes. Escudo, made by Alfred & Christian Petersen in Denmark, is still available in Europe, and the Davidoff store may stock it, so you can pick some up while you're there.



TRADITION.

WE MADE QUALITY PIPES THEN, WE MAKE QUALITY PIPES NOW.



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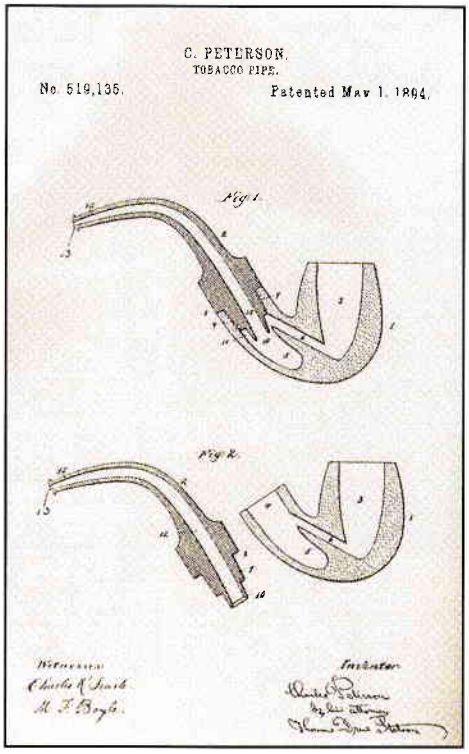
ASK CHUCK

I am a Peterson pipe fan, and enjoyed the Mark Twain article you published last year; especially because Twain is pictured with a Peterson pipe. How long has the Peterson system pipe been around? I understand you did a piece on Peterson pipes; I must have missed that issue. Can I still get back issues?

Wendel Holcroft
Gainesville, Florida

The photo we published of Twain with Peterson in hand was taken in 1900, but there is another photo of him with a Peterson dated 1896, so it didn't take him long to find the value of this system pipe. The Peterson patent (below) was applied for in May of 1894, and won an award at the international Tobacco Trades Exhibition of 1895 in France. So the Peterson system has been popular for about 104 years now.

The issue that the Peterson story appeared in is Spring 1997. All back issues are still available for $3.95 plus shipping. But the price is going up to $4.95 per back issue starting Jan. 1, 1999, so order soon. Call 919.872.5040 and ask for the Circulation Department.


C. PETERSON.
TOBACCO PIPE.
No. 519,135. Patented May 1, 1894.
Fig 1
Fig 2.

I think my pipes smoke better with a nice thick cake, but I keep hearing that a thick cake will damage my pipes. Why is that?

Shawn Milderton
New York, New York

The cake, which is the buildup on the inside of the bowl, builds slowly as the pipe is used. It consists primarily of carbon, and acts as a heat shield that insulates the bowl of the pipe from the terrific heat of combusting tobacco. This may account for why you perceive a cooler smoke with a thick cake. But this protective layer of carbon should be maintained at the approximate thickness of a dime. Because the cake is a different material than the briar of your pipe (or any other type of pipe, for that matter, since there are few pipes made of charcoal) it will expand with the heat of smoking at a different rate from the bowl of the pipe. A thick cake may therefore expand enough to crack the bowl. While this damage may not occur in every instance, the danger is very real, and quite common. I advise you to ream the thick cake of your pipes down to a reasonable thickness.

I'm writing on behalf of my father who is now well into his 70s. He has been smoking Falcon pipes now for years but doesn't seem to be able to get them anymore. I was told by several tobacconists that Falcon has been taken over and the traditional Falcon is no longer made. Can you provide any information on Falcon pipes, or let me know where I can acquire a Falcon or one of similar design?

Laurie Cobbett
Cyberspace

Falcon pipes are still manufactured, and are distributed by Phillips & King International. Any retailer can order Falcons for you, or you can call Phillips & King at 800.53.CIGAR to find the nearest retailer that carries them. I was told that it is very easy for retailers to get set up with Falcon displays, if they so desire.

There are other very good metal pipes available as well. S.M. Frank manufactures one called the Yello-Bole Airgrate, which has a wooden bowl on an aluminum stem, and which uses a removable metal screen ("grate") under the bowl to maintain a clean smoke. These are also available through any retailer.

Kirsten is another metal pipe, and it enjoys a long history of success and popularity. Further information may be obtained by contacting Kirsten at P.O. Box 70526, Seattle, WA 98107-0526; telephone 206.783.0700. I believe any of these pipes would be acceptable to your father. ***P&T***

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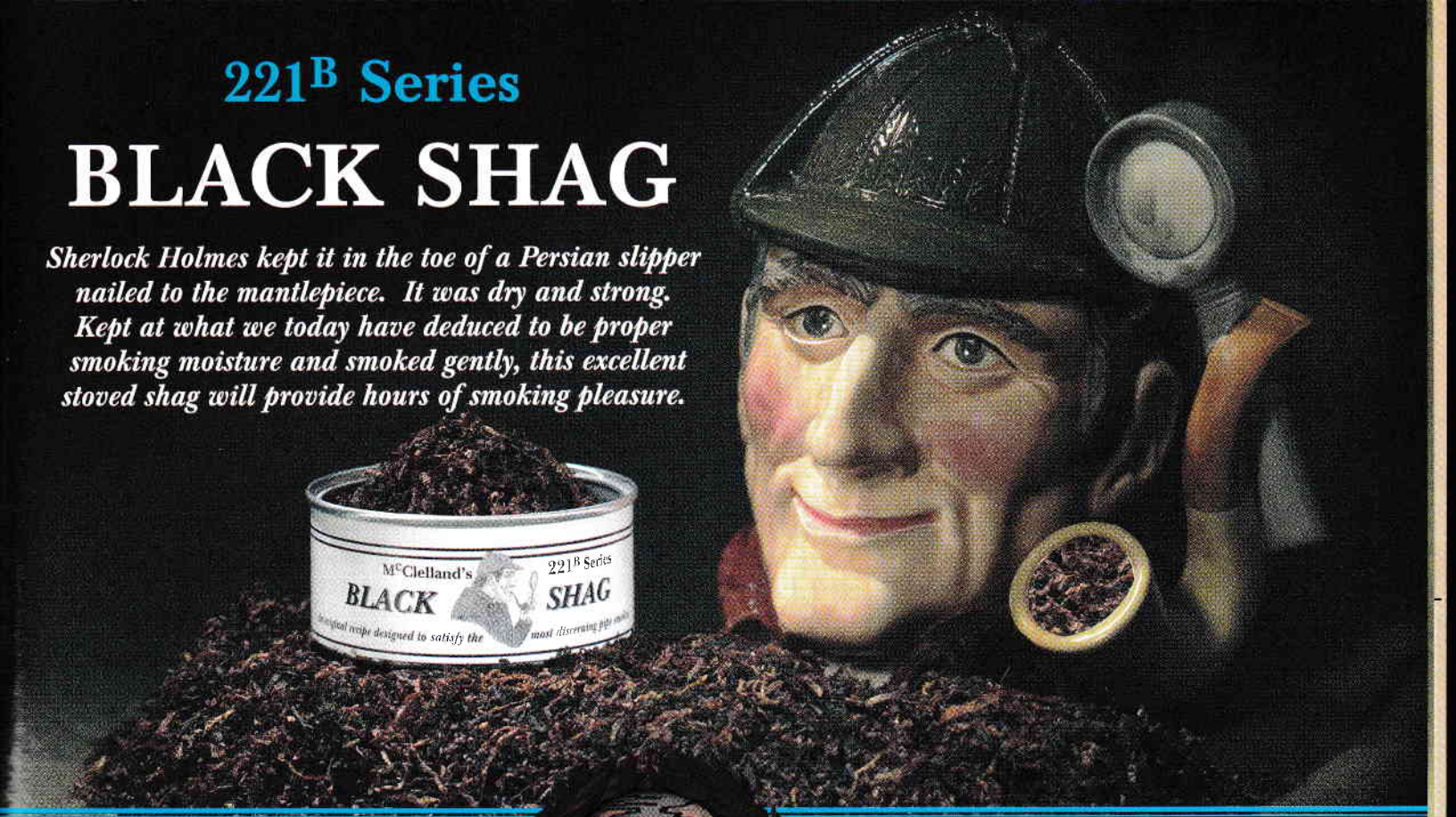

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Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest, which took place May 3, 1998, in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Birchall's International Pipe Association (BIPA—The Sandpipers)
The Sandpipers meet monthly for informal discussions at 8 p.m. at the Warwick Hotel, New South Prom, Blackpool, United Kingdom. The intention of the club is to encourage worldwide friendship among pipe smokers. Activities include smoking competitions, tobacco tastings, trade talks, video evenings, guest speakers and anything pipe-related. Annual membership is £5. For further information, contact BIPA, The Pipe Shop, 10 Clifton Street, Blackpool, FY1 1JP, United Kingdom.

The Calumet Pipe Club of North Alabama
The Calumet Pipe Club meets the first Thursday of each month, currently at Finnegan's Pub near Memorial and Drake in Huntsville, Alabama. The philosophy of the club is to promote good fellowship and education through guest lectures, videotapes and shared experience. For further information, check out the club's Web page, *www.hsv.tis.net/~sceptic/pipepipe.htm*, call 256.880.0189 or 256.539.6431, or e-mail *sceptic@traveller.com.*

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact George Riddle at 703.385.3033.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com.*

Chesapeake Pipe Club
This group holds informal meetings one Monday per month at 7:30 p.m. at Rothwells Grille, 106 West Padonia Road (Corner of York and Padonia), Timonium, Maryland. For further information, call Bill Maitz, 410.825.8940.

Chicagoland Pipe Collectors Club International Pipe & Cigar Show
With 165 tables already sold out, this show promises to be a huge success. It will be held April 24 and 25, 1999, at the Ramada Inn Hotel, 17040 S. Halsted Street in Harvey, Illinois (telephone 708.596.1500). Activities begin on Friday the 23rd and run through Sunday evening, and will include the Exhibitor's Sweetheart's Private Lunch on Saturday, as well as a silent auction, a cigar dinner and a variety of guest speakers. For additional information, contact Bill Amato, 2947 Edison Street, Blue Island, IL 60406 (708.388.5118) or Mike Reschke, 540 S. Westmore, Lombard, IL 60148 (630.889.0453).

Christopher Morley Pipe Club of Philadelphia
The club meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, at 7 p.m. For further information, call Bob Page at 215.567.2972.

Confrere of Indiana Briar Friars
The next meeting of the Indiana Briar Friars is on Dec. 5, 1998, at 6 p.m. in East Central Indiana. For more specific information contact, Stephen Williams at 765.282.0229.

The Corona Club
Approximately every six to seven weeks this pipe and cigar club meets in central New Jersey for an upscale dinner and an evening of smoking enjoyment. Membership dues are $75 per year, and dinners are paid for separately. Interested parties should contact Burt Zitomer at 973.301.0001.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Send e-mail to Ed Price, *epr065@airmail.net.*

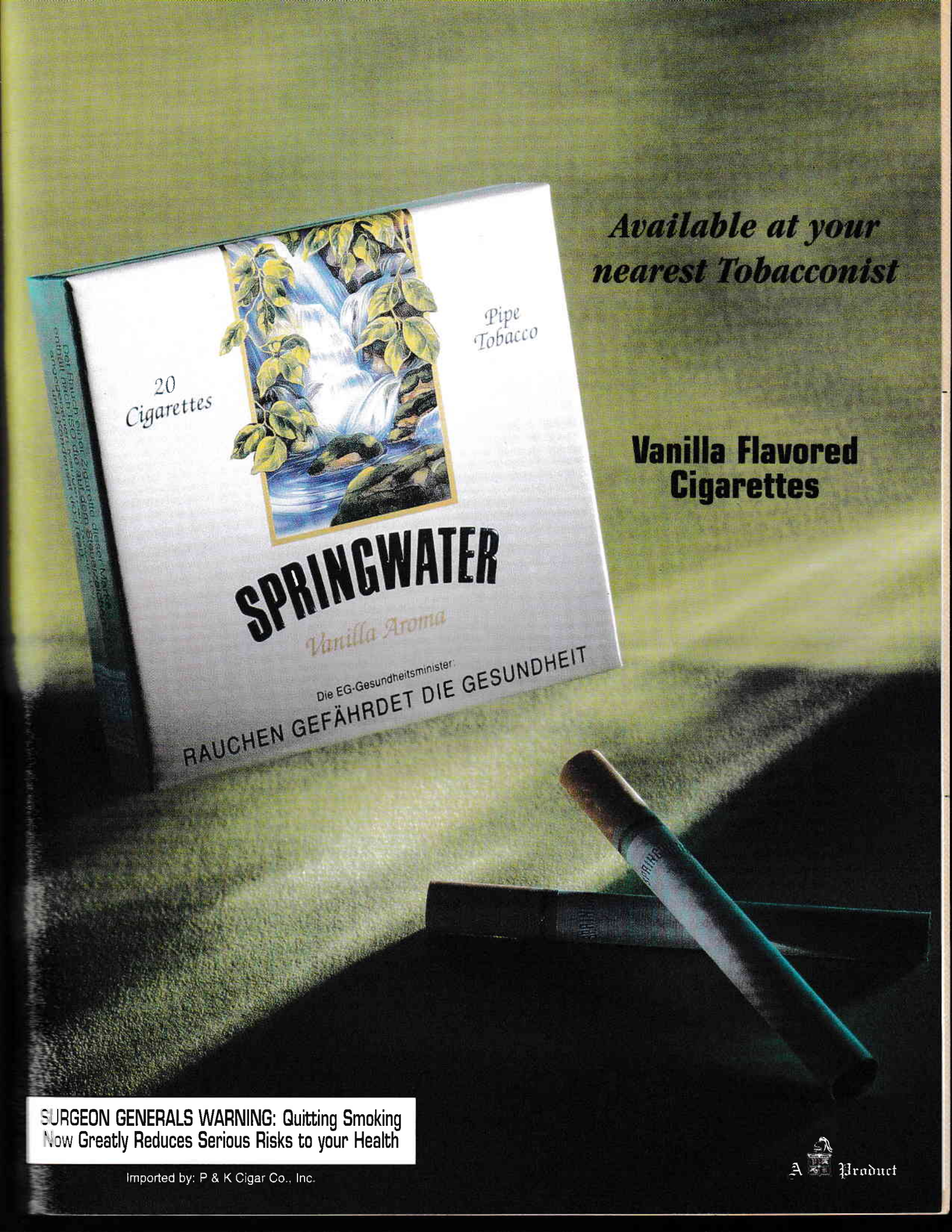
Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. Meetings are informal and include tobacco samplings, discussion and guest speakers from various pipe and tobacco companies. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net.*

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information, contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the Mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com.*

Old Pueblo Pipe Club
This recently formed club meets at 7 p.m. on the third Wednesday of every month at different restaurants in the Tucson area. A permanent meeting place is soon to be decided upon. For further information contact Dave Tetrault at 520.797.8874 or *3sons@azstarnet.com.*

Peninsula Pipe Club
Founded in 1996, this club serves the South San Francisco Bay area and meets on the first Sunday of each month from 2-5 p.m. at the Tobacco Club, 1683 Laurel Street, San Carlos, California. For directions contact the Tobacco Club at 650.596.8856 or e-mail *ppc@marketfire.com.*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Pipe Club of Bridlington

A growing club in Northeast Yorkshire, England, the Pipe Club of Bridlington boasts memberships from around the country, as well as a few honorary American members. For further information contact Club Secretary David J.F. Manders at *d.manders@virgin.net*.

Pipe Club of London

Formed in 1969, the Pipe Club of London has more than 500 members in 32 countries. Meetings are held at the Royal British Legion, 4 Grotto Passage, London, on the third Thursday of each month. Activities include tobacco tastings, talks on pipes and tobaccos, film and video shows, pipe smoking competitions, visits to pipe and tobacco factories—and the camaraderie of pipesmokers. The club publishes a newsletter approximately twice a year. Information on joining the Pipe Club of London may be obtained by contacting P.C. Wiseman, 40 Crescent Drive, Petts Wood, Orpington BR5 1BD, United Kingdom.

St. Louis Pipe Club
11th Annual Gateway Area Pipe Show & Swap

Saturday February 6, 1999, from 9 a.m. to 5 p.m. at the Harley Hotel of St. Louis, 3400 Rider Trail South, St. Louis, MO 63045. Call the hotel at 800.321.2323 and mention the show for a special $72 room rate. Display tables are $35, and no admission will be charged.

The St. Louis Pipe Club meets twice monthly to discuss topics of interest to pipe smokers and collectors. Meetings are informal and include discussions on pipe-related books and literature, and the sampling of tobacco blends. Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 8 p.m. at the Train Depot, 14070 New Halls Ferry, Florissant, Missouri.

For further information on either the club meetings or the Gateway Pipe Show, contact Jay Milton at 314.837.5902 (days) or 618.656.7584 (evenings), or Bob Calloway at 314.946.8555.

Sherlock Holmes Pipe Club

Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood, Southern Pipe Expo

The expo will be held January 8 & 9, 1999, in Fort Lauderdale, Florida. Friday, Jan. 8 is the hospitality suite, with the show on Saturday. There will be 50 display tables, raffle prizes and pipe-related seminars during the day on Saturday. For information on the Expo, contact Grant Porter, P.O. Box 450967, Sunrise, FL 33345-0967; telephone 954.741.8595; email *pipesman@mediaone.net* or visit *www.se.mediaone.net/~pipesman*.

Triangle Area Pipe Smokers (TAPS) 1999 Pipe and Cigar Expo

The next TAPS show will be on Saturday, March 27, 1999, at the Holiday Inn in downtown Raleigh, North Carolina. The club meets the second Thursday of every month at the Holiday Inn-Crabtree at 6:30 p.m. for sandwiches, smoke and general frivolity. Further information may be obtained by calling Chuck Stanion at 919.872.5040.

The Universal Coterie of Pipe Smokers (TUCOPS)

The Pipe Smoker's Ephemeris, which appears approximately twice a year, averages 75-100 pages and is the virtual meeting place for members of the Coterie. Financed by editor Tom Dunn—with the help of contributions from appreciative readers—The Ephemeris is packed full of letters, articles, Sherlockiana, antiques and reports on everything pipe-related. This is a must-have subscription for the serious pipe enthusiast. You may obtain a subscription form by writing to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

Wisconsin Briar Friars

Pipe and cigar smokers club. Contact Mark Herman, 1613 N. Peach, Marshfield, WI 54449.

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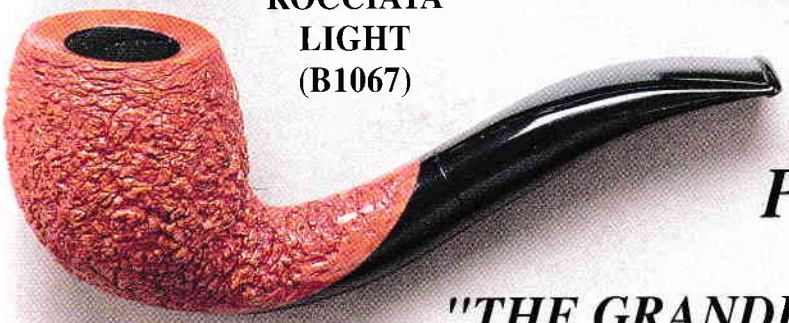

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